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NO 6
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20 Whitecroft,
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TEL (0373) 865371
Editor & Publisher
MAURICE FLANAGAN
Assistant Editor
LINDA FLANAGAN
Feature Writers
PAUL DUNCAN
KEN COWLEY
JOHN LAWRENCE
JOHN GOSLING
MIKE AVALLONE
IVOR SAINSBURY
PHILLIPE REY
STEVE HOLLAND
ANDREW DARLINGTON
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CONTENTS

EDITORIAL 4
THE STORY OF CRIME NOIR 6
THE TRIALS OF BOOKSEARCH 18
TIT BITS SF COMIC - A POSTCRIPT 22
THE TELEFANTASY AUTHORS 26
PAPERBACK & PULP NEWS 53
WE JOHNS & JUVENILE SF OF THE 50s 56
MIKE AVALLONE'S ICE CUBES 66
QUESTION TIME 68
WILLIAM J ELLIOT 70
WC TUTTLE - WESTERN AUTHOR 73
THE HOLLAND COLUMN 78
BRITAIN'S MOST PROLIFIC AUTHORS 79
CAPTAIN FUTURE IN EUROPE 85
ENTERTAINING COMICS 92
READERS LETTERS 94
SALES AND WANTS 97
BRITISH PAPERBACK & PULP CLUB 99

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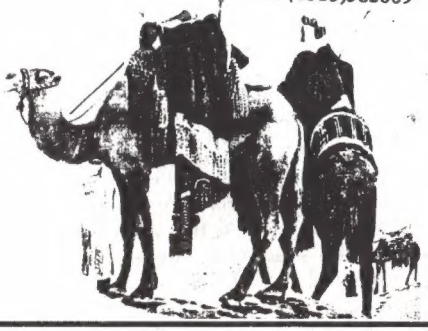

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EDITORIAL

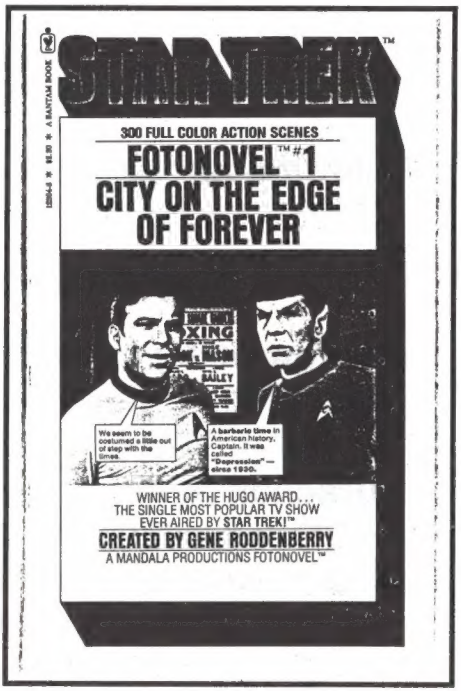
Welcome to the sixth issue of PPCC, another bumper issue, and the first to contain its own book auction. Again, it was a matter of what to hold over until PPCC7 & 8, but don't let that deter any writers as we still need more, particularly on British comics, to balance forthcoming contents.

This issue we have Paul Duncan's study of the origins and exponents of crime noir. A genre with a tremendous following, and paperbacks of escalating values. Anyone who has scanned "Paperbacks At Auction" will surely have noticed the Sphere paperback "King Blood" by Jim Thompson to have reached $610. Special circumstances such as World 1st and unavailability in the USA may account for this, but Thompson's early pbs can often fetch $200-$500 in the USA. Fellow writer David Goodis also can fetch amazing prices, with the Harlequin "Convicted" recently sold for over $300. Prices may seem high, but have you bought an early Fleming recently!

Our other major article this issue is John Gosling's research into the major SF/Fantasy/Horror writers responsible for many of the American TV programmes of the 50s, 60s and 70s familiar to us all. They are all here "Man From Uncle", "Star Trek", "Twighlight Zone", "The Fugitive", I could go on, but i'll leave that to John. Either way it's a tremendous piece of research. How about a study of equivelent British Authors, with novelisations and world syndicated programmes?

Many of those old US Pulp Heroes are still with us, and if you've got kids or enjoy cartoons you may have seen a few recently. "Defenders of the Earth", for one example, bands together Flash Gordon, Mandrake the Magician, The Phantom amongst others to fight Ming the Merciless. I even notice that Wolf Publishing have launched "The Phantom" as the original masked Hero from TV. Captain Future was a Margulies attempt to establish a "space opera" equivelent to the then popular superheroes Doc Savage and friends. The Captain ran for 17 issues from Winter 1940 to Spring 1944 before losing his own mag due to war-time paper shortages. One of his many returns was courtesy of the Japanese animation industry in 1979, and I'm sure he and his many of his fellow pulp heroes will continue to liven up our TV and Film screens. (I'm told by my son you can catch him on Sky).

The saga of Ron Turner's "Tit Bits" SF comics continues with a "lost" #7. John Lawrence tells of the discovery and rekindles the search for others. Of course Ron is responsible for PPCC's cover this issue, an original work based on his painting for the 50s "Lauries Space Annual".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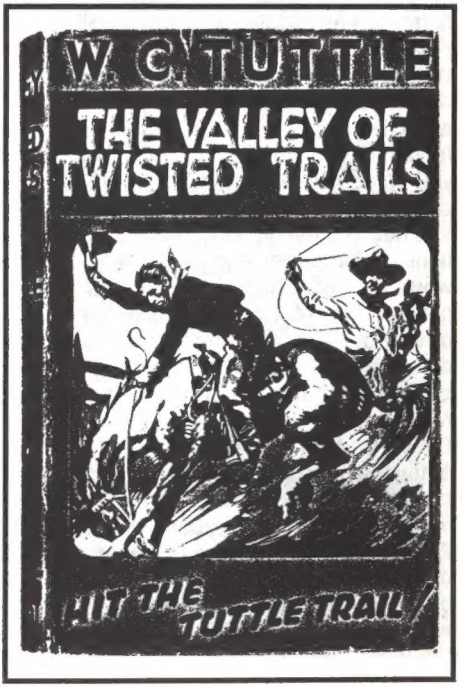
Andrew Darlington has allowed us to rerun a piece originally published in the WE Johns Quarterly magazine "Biggles & Co". The title doesn't do justice to the article, as it covers not only Johns' material but is a definitive study of Juvenile SF of the fifties.

Entertaining might have been the case, but the watchdogs of the USA were'nt convinced by EC Comics. The Comics Code was instituted in the USA in 1954 to prevent such horrific material corrupting future generations of America (& the World). Now highly praised and prized the stable of EC Comics brought together authors like Ray Bradbury with artists like "Mad"'s Jack Davis to revolutionise the comic business.

Well if that's not enough, Steve Holland let's us have a peek at author William Elliot, whose "Harborough" novels were often adorned by "Heade" beauties. Ivor Sainsbury also shares with us his love of WC Tuttle's exciting Western novels. Ken Cowley's earlier PPCC article on "Reminiscences of a Pulp Collector" brought many fond memories back to readers. In this issue Ken tries to explain what the collector can reasonably expect from the band of book searchers beavering away on their behalf. Last and not least here is Mike Avallone's piece, with a few of his thoughts on fellow crime writers and their literary prizes. And of course there's still more!

Next issue watch out for "Norman Lazenby," prolific, unsung author of gangster, romance, western and sexy thrillers (amongst others). Dr Who (at last!) and Gerry Andersen spin offs, Marshall Grover interview and much, much more. The question in this issue is whether to go for A4 size, mainly just to get a chance in retail establishments. Small may be handy, but it's difficult to get noticed. If I do this I'll finally have to screen the pictures. See you at the October London Fair (Hope you can make it). Don't forget, the Grosvenor Hotel, Victoria, Saturday, October 10th from 9 to 5. Guests should include JT Edson, Denis McLoughlin, Lionel Fanthorpe, so see the news section for further info.



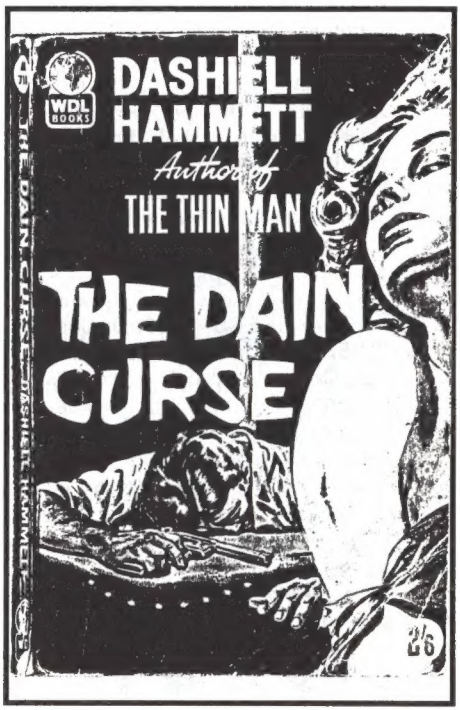
The story of

CRIME NOIR

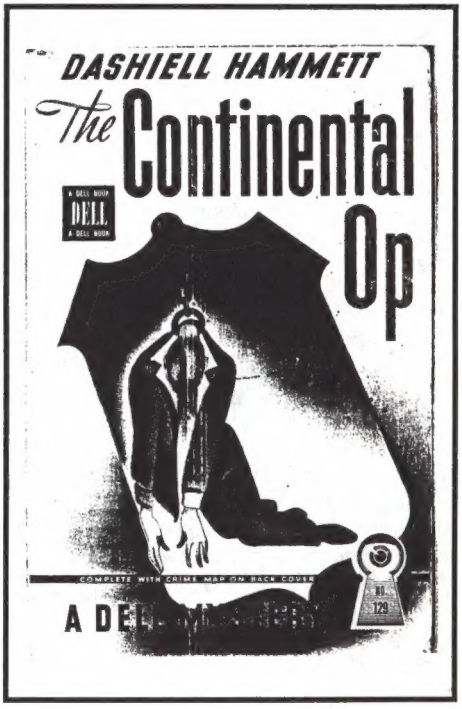
by Paul Duncan

For every light that shines, there must always fall a shadow, a dark side - Noir. Noir has infiltrated our world, like some insidious disease, and we cannot get rid of it. The threads of its growth and development have been hinted at but no-one has yet tried to bind them together, to weave the whole picture. This is an examination of the history of Noir in literature, art, film, and pulps. You may find the Noir world disturbing, terrifying and ultimately pessimistic, but this article is guaranteed not to warp your brain unless, of course, it's warped already.

THE TERRIFYING TRUTH Noir is all those things we fear in the back of our minds, the parts of ourselves we want to block out because they make us feel uneasy. Noir doesn't always have pat solutions and attractive people, doesn't spoon feed safe fantasies into drooling mouths. Noir drags you screaming and kicking through all sorts of hell before reaching some sort of ending. It's not something that many people can take - most prefer Agatha Christie's gentile world of nice murders in Laura Ashley settings. Those characters are caricatures, devoid of depth and, therefore, any chance of reader identification. The murder becomes a game of trivia and observation, reducing the bloodless body to an object. Death is dealt with in cold logic. It is not emotionally taxing. Noir requires emotional commitment from the reader. The reader must be prepared to expose themselves to thoughts and feelings they'd rather not think or feel, and that's a hard thing to ask. At best, you can learn something about people and yourself. It all depends upon how much of the Noir you are willing to recognise in yourself. Noir is often associated with the crime, detective and thriller genres because they give ample opportunity for you to gaze into the minds of bad, dark people on the edge of society. There is little chance of these characters invading your secure privacy. This is the fallacy. These people are you. They live and express your secret desires, weaknesses, and motives. It is safer for the character to live for you than for you to admit your dark side to yourself. The crime, mystery, thriller, and detective cliches are a code to protect you, a wall you build to stop yourself from being hurt. A DARK BIRTH It was Fyodor Dostoyevsky (1821-1881) who first got under the skin of his central characters and made us feel their intense pain, suffering and bewilderment. Initially a student of Gogol's work, Dostoyevsky found his own voice with CRIME AND PUNISHMENT (1866), an extraordinary book which plunges the rea-



der into the almost insane world) view of Raskolnikov, a young student who murders a grasping old woman for money. It is one of the first books to look into the criminal mind, showing the hopes, fears and anger of the murderer in a series of frantic sequences. When reading the CRIME AND PUNISHMENT, you're left with the distinct impression that you have been hearing Raskolnikov's thoughts throughout but, surprisingly, it's written in the third person. Interestingly enough, Dostoyevsky had begun writing it from Raskolnikov's point of view but burnt the first draft because he didn't think it appropriate. The interior monologue is a Noir cliche, but it is an important and effective device writers use to create a direct link between the main character and the reader. It makes the reader 'feel' the story more intensely - one of the purposes of Noir. Writing in the third person distances the reader and makes the story more palatable for general consumption. At the end, CRIME AND PUNISHMENT presents the reader with a solution which is not explained through logic; the criminal is cured through religion, much as Dostoyevsky himself found God after his five years in Siberia, but how Raskolnikov reached that decision is not shown. Perhaps the mysteriousness of religion is meant to symbolise the ultimate mystery of human nature...perhaps we will never be able to completely explain ourselves. Whereas CRIME AND PUNISHMENT tries to get inside the mind of Raskolnikov, HEART OF DARKNESS (1899) by Joseph Conrad (1857-1924) looks at the dark from the outside. Conrad's evocative text tells of Marlow's symbolic journey into the dense Congo jungles to bring back Kurtz, an employee of the company who has gone out of control and needs to be returned to civilisation. Although plotted as a rite of passage for Marlow, it soon becomes apparent that Marlow will never learn about the darkness because he is blind to it's meaning. He knows it is there, and he can see it's effect on the people around him, but he cannot define or understand it. Consequently, he cannot connect the darkness in the jungles with the darkness that lies outside them, in the people and the places that he thinks constitute a civilised world. This elusive, fluid quality of the darkness is echoed in Conrad's unique use of the English language. HEART OF DARKNESS and its themes has influenced many other literary works, including George Orwell's NINETEEN EIGHTY FOUR (1948) and William Golding's LORD OF THE FLIES (1954). It was going to be the subject of Orson Welles' first film, but after much money and preproduction work the film was scrapped and Welles rushed out CITIZEN KANE instead. Also, the plot of HEART OF DARKNESS was used as the basis of Francis Ford Coppola's fascinating Vietnam movie, APOCALYPSE NOW. THE INTERPRETATION OF NIGHTMARES Significantly, CRIME & PUNISHMENT predates the rise of psychology in 1900, when Sigmund Freud's INTERPRETATION OF



DREAMS first appeared. The psychoanalysts tried to apply cold logic to the illogical subconscious which, at that time, was experiencing a massive upheaval. The Industrial Revolution, fuelled by the love for money, planned for the masses and was not concerned with the idiosyncrasies and uniqueness of the individual. As the populace migrated to the cities to stoke the machines of the Industrial Revolution, they became lost within giant structures they could not control. After the relative freedom of the countryside, being trapped in the confines of rotting, disease-infested buildings, was traumatic for many. The Expressionists were a disparate group of artists who used their paintings to assault the emotions before the brain had time to think. They tried to communicate the state of mind of the individual within his environment using the ground breaking methods and styles of the Impressionists. The Impressionists showed the colours of nature and rural buildings, and were great experimenters, but they ignored the most important element of all - man. The Expressionists put man in urban, industrial surroundings, talked about sexual and social politics, and didn't hold their feelings back. The violence of their technique and the force of their arguments, gave the viewer no other option than to react, to express his own opinion on the matter. The reaction was often shock, followed by censorship and, occasionally, prison for the artists. Society couldn't approach the answers to the questions the Expressionists raised with any degree of honesty. The hypocrisy of the age, then as now, dictated that everyone was entitled to their own opinion as long as they didn't express it to anyone else. The protagonists of the Expressionist movement were centred in Europe. In 'The Scream' (1893), Norway's Edvard Munch (1863-1944) showed how the environment expressed the inner anguish of the central character. Viennese artist, Egon Schiele (1890-1918), painted explicit sexual situations where strong and weak people lost themselves in their own sexuality. Schiele saw these characters as being apart from the world, so he painted them in a void, with little or no background. Schiele's contemporary, Oscar Kokoschka (1886-1980), found his most potent images in the portraits of others. Previously, portraits had been idealised in order to present the sitter in the best light, but the Expressionists looked behind the visage to put the sitter's inner nature on the canvas. This furthered the contemporary myth that artists, in whichever field, have some kind of insight that others do not. In most cases, Expressionism dealt with the common man and his relationship to his oppressive environment. Since the environment was basically determined by the rich and powerful, who were exploiting the workers for gain, it was easy to see who the Expressionists' targeted. The early part of this century was a time of volatile politics and artists like George Grosz (1893-1959) commented on the social conditions to make political statements. Allied to the

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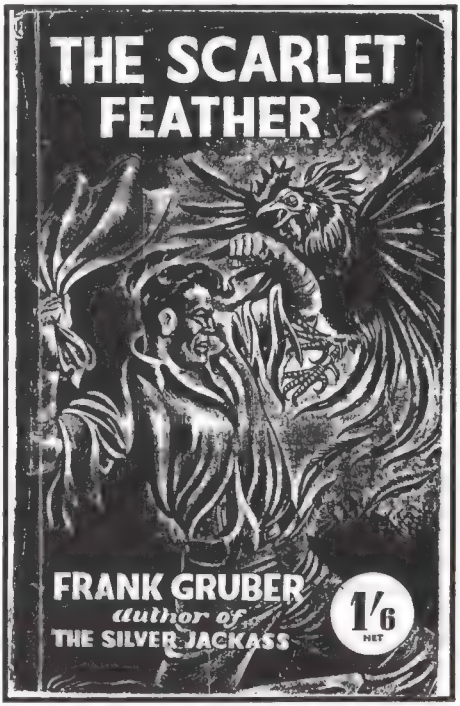
Berlin Dada movement, which provoked reaction through outrageous acts, Grosz' political paintings and drawings appeared in pamphlets and magazines in the 20s and 30s. He showed life in Berlin as it was and wanted change, but to what? He didn't believe in Communism after his visit to the USSR in 1922, and he didn't want the fascists in Germany, so he moved to America. It's significant that outside of the tense, frantic atmosphere of Berlin, Grosz failed to produce work of the same intensity and feeling. There was no anger in him any more. Franz Kafka (1883-1924) took the Expressionists' reflection of society one step further by making bureaucracy and hypocrisy of society the Noir part of his novels. THE TRIAL (1925) is about K, who is arrested and interrogated about a crime he is accused of committing. Trapped in the surreal world of bureaucracy, K tried to combat something he can't see or touch. In the end, K is assassinated without knowing the crime of which he was accused. The Noir cannot be stopped or altered the Noir will always continue. You can only try to live with it. THE TRIAL reads like a serious version of Lewis Carroll's allegorical ALICE IN WONDERLAND, only with a sad ending. TOUGH OR BLUFF? The creator and foremost exponent of the hard-boiled story was the BLACK MASK pulp magazine under the no nonsense editorship of Captain Joseph T Shaw. From 1926, when Captain Shaw became editor, the style and content of the hard-boiled school was gradually defined after much experimentation. The writers found the wisecracking street slang that existed in the alleyways and gutters of America, then combined these words with tight plots and crusading heroes, to craft violent, moral, asexual stories which had a veneer of reality. The restrained 'realism' cloaked a multitude of detectives, criminals and grifters in their sometimes unbelievable, and mostly salacious adventures. The more literary American writers of the time, like Ernest Hemingway (A FAREWELL TO ARMS (1929)), William Faulkner (SANCTUARY (1931)), and John O'Hara (APPOINTMENT IN SAMARRA (1934)), also began using the American language found by the hard-boiled writers. The first real hard-boiled writer in BLACK MASK was former Pinkerton detective Dashiell Hammett (1894-1961) (RED HARVEST (1929), THE MALTESE FALCON (1930)). Hammett (he knew a man who stole a Ferris wheel) created the Continental Op and Sam Spade. The frightening thing about these 'heroes' is that they were detached observers of people with money and power. Their emotions seemed to have little effect on their intellectual actions. They were cold people who acted as judge, jury, and executioner. Raymond Chandler (1888-1959) (THE BIG SLEEP (1939), FAREWELL, MY LOVELY (1940)) came to crime writing late in life but he brought a lyrical approach to the genre which served to romanticise the tough 'tecs, especially his own Philip Marlowe. His literary embellishments served to move the reader one more

step away from the terror that is death, murder and betrayal. There are many other tough BLACK MASK writers who are worth reading. Among those presently in print are Paul Cain (1902-1966) (FAST ONE (1933), SEVEN SLAYERS (1946)), and Raoul Whitfield (1898-1945) (GREEN ICE (1930), DEATH IN A BOWL (1932)). Both Hammett and Chandler liked to write about people with money and power, and the way that they abused it. There is always the feeling of other-worldliness, of hyper-reality, when reading their polished words. Also, the private dick was never going to die or get maimed for the rest of the series, no matter how many times he got hit over the head, thrown off a cliff, or shot at in a locked room. There was no change in the central character so the 'danger' of damage to the reader's sensibilities was limited. However, there were writers whose main protagonists were liable to potential change. The most well known is probably James M Cain (1892-1977) (THE POSTMAN ALWAYS RINGS TWICE (1934), MILDRED PIERCE (1941), DOUBLE INDEMNITY (1944)) who took the taboos and emotions of ordinary people and added a twist of fate to ensure they got their comeuppance. Cain littered his stories with strong men and women whose compulsive love is hindered by one stumbling block after another. Eventually, the lovers must resort to crime and, in doing so, condemn themselves to a life apart. Cain's work was often defeatist, because whatever his characters fought for was ultimately lost - either through their own doing, or by the mysterious hand of fate. The dream was never fulfilled. Hammett, Chandler and Cain were successful with the public because they had morally correct endings. The villains died or went to jail (where they were executed), and the heroes tut-tutted. But the real Noir writers, the writers who put unpredictable people in unpredictable situations were writers like Horace McCoy (1897-1955) (THEY SHOOT HORSES, DON'T THEY? (1935), I SHOULD HAVE STAYED HOME (1938)), and Cornell Woolrich (1903-1968) (THE

BRIDE WORE BLACK (1940), PHANTOM LADY (1942), THE BLACK PATH OF FEAR (1944)). They created emotional and physical tension by forcing the reader to get involved with largely unsympathetic or downbeat people and situations. Horace McCoy wrote about depression era America. His was a bleak picture of ordinary people who had been beaten by the world and didn't have the will to fight back. His characters are drawn into, and then consumed by, the abyss. THEY SHOOT HORSES, DON'T THEY? is remembered for it's harrowing portrayal of a gruesome spectator sport called the dance marathon, where people are fed for as long as they can stand up and dance. However, I SHOULD HAVE STAYED HOME is McCoy's masterpiece of low-life actors and actresses in parasitic Hollywood. As a boy Cornell Woolrich saw Puccini's opera MADAME BUTTERFLY, and was forever haunted by the tragedy of love, and the inevitability of death. These preoccupations translated themselves into a large body of

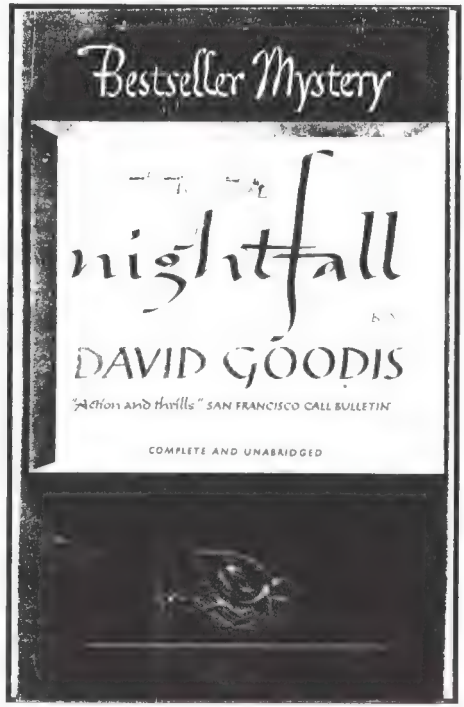
scary and suspenseful stories and novels with titles like THE BLACK CURTAIN (1941), THE BLACK ANGEL (1943), THE NIGHT HAS A THOUSAND EYES (1945), and WALTZ INTO DARKNESS (1947). Woolrich's 50 novels and short story collections are teeming with desperate men, unbearable tension, and doomed love, with hardly a bad story among them. Hundreds of radio, tv and movie productions based on his work have been made around the world, including important movies by Alfred Hitchcock and Francois Truffaut. IT'S DARK IN THE CINEMA In the 20s, Germany's UFA studios were the centre of the film world, not Hollywood. The Germans were the masters of light, special effects, angles, and forced perspective, using techniques derived from experimental theatre. German film makers used Expressionist framing techniques in order to imply tension and horror, taking it to the limit with THE CABINET OF DR CALIGARI (1919). Most notable of these film makers was Fritz Lang, who directed METROPOLIS (1926) and M (1931). Meanwhile in Russia, Sergei Eisenstein developed revolutionary editing techniques in films like BATTLESHIP POTEMKIN (1926) to project emotion and tension. His editing methods were combined with the Expressionist framing to create the classic period of Film Noir in the 40s and 50s when many European directors fled to Hollywood before the Second World War. During and after the Second World War, Film Noir caught the pessimistic mood of America. Noir was about people in turmoil, trapped in situations beyond their control, outcasts from society. The tight, exciting plots of Noir writers like Woolrich, Chandler, and Cain were perfect for the cinema, so their work was adapted for the silver screen by the European directors. Many Noir writers like Chandler, McCoy, Frank Gruber, and Jonathan Latimer wrote screenplays and adaptations, thus ensuring that Noir's moral ambiguity made a smooth transition from printed page to flickering screen. So who were the European directors? Fritz Lang directed a large number of Noir films including Graham Greene's MINISTRY OF FEAR (1944), William P McGivern's THE BIG HEAT (1953), and Emil Zola's HUMAN DESIRE (1954). Robert Siodmak directed Woolrich's PHANTOM LADY (1944), and Hemingway's THE KILLERS (1946). Billy Wilder directed Cain's DOUBLE INDEMNITY (1944) (with a script by Wilder and Chandler), ACE IN THE HOLE (1951), and SUNSET BOULEVARD (1950). Edward Dmytryk directed Chandler's FAREWELL, MY LOVELY (1944), and a whole host of high tension films like CROSSFIRE (1949), and THE SNIPER (1952). There were many more Film Noirs, too numerous to mention here, but they are worth checking out. The look of these films were startling, and the fast-paced action made it exciting cinema, but it was the sombre stillness the Noir writers placed in the stories which made them Noir. There is a lot of silence, pauses for thought, into which the viewers can project their own feelings. The films often



used editing and the subjective camera to go one step further and put the audience into the position of the main protagonist, who was often the most immoral character in the movie. The audience became uneasy because they do not want to be a killer or degenerate. Although Alfred Hitchcock didn't delve deeply into the Noir aspects of his characters, preferring to concentrate on action and suspense, he commented on the subjective technique of Noir with REAR WINDOW (1954) (based on a Cornell Woolrich story). In this film the viewer, trapped in a cinema looking at the rectangular screen, becomes James Stewart, trapped in a room looking through a rectangular window. Hitchcock's discussion on voyeurism continued with PSYCHO (1960), which overshadowed Michael Powell's equally chilling PEEPING TOM (1959). These infamous films about sympathetic killers were prefigured by Lang's M, and Dmytryk's THE SNIPER. The films featured killers who are fighting themselves, and it is important in Noir that this confusion is understood and felt by the viewer. Since the initial deluge of Noir cinema between 1944 and 1955, pools of Film Noir have occasionally popped up at odd moments and left lasting impressions. Once seen, you can never forget: Orson Welles' corrupt corpulent Sheriff in TOUCH OF EVIL (1958), which he directed; the nightmarish opening sequence to John Boorman's POINT BLANK (1967) which builds and builds to confusion; Travis Bickle's last look in the mirror, in Martin Scorsese's TAXI DRIVER (1975), hinting at future insane acts; the slow, tense web of confusion that envelopes the characters of the Coen brothers' BLOOD SIMPLE (1983); and the weird underbelly of everyday life in all of David Lynch's BLUE VELVET (1986).

DIMESTORE DOSTOYEVSKYS

Towards the end of the Film Noir period of the 40s and 50s the paperback explosion produced dozens of top-notch Noir writers who explored every possible plot permutation for the tough private eye, the rogue cop, the ruthless reporter, the innocent bystander, and the sympathetic killer. The blackest of the Noir writers was David Goodis (1917-1967), who wrote DARK PASSAGE (1947), NIGHTFALL (1948), and DOWN THERE (1956), which was filmed by Francois Truffaut as SHOOT THE PIANO PLAYER (1962). His work is depressing and, mostly, predictable. Each of his stories has a once artistic man drowning his sorrows in a seedy bar, trying to forget the grotesquely fat woman he hates but is, strangely, sexually attracted to. He knows he is doomed, he cannot escape, and he will die. If he doesn't die by the end of the book, you know he'll have a miserable drunken existence until he does. Many writers during this period concocted tight and interesting plots, which revolved around the dark personalities of their characters. These writers include Day Keene (1904-1969) (FRAMED IN GUILT (1949), HOME IS THE SAILOR (1952), Harry Whittington (1915-1989) (FIRES THAT DESTROY (1951), A TICKET TO HELL (1960)), and Peter Rabe (1921-



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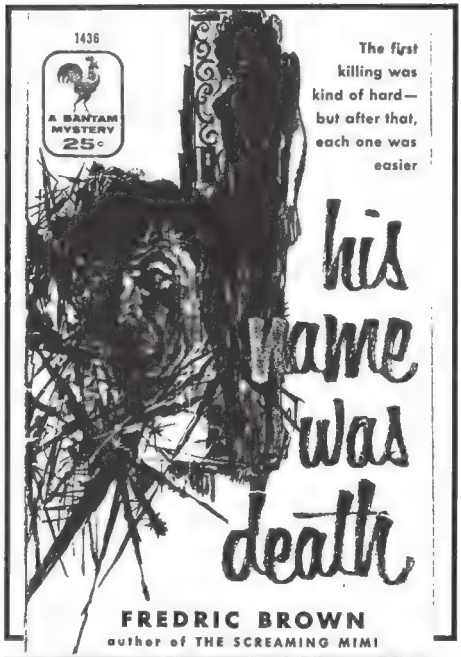
1990) (BENNY MUSCLE'S IN (1955), THE OUT IS DEATH (1957)). Other writers, like Gil Brewer (1922-1983) (13 FRENCH STREET (1951), THE RED SCARF (1958)) and Vin Packer (SPRING FIRE (1952), THE DAMNATION OF ADAM BLESSING (1961)), were more forthright about the sexual motives of their characters. In their stories, sex is often used by one character to control another. Although Noir may seem a bit morbid and po-faced, a refreshing vein of black humour runs through a lot of the books. Jonathan Latimer (1906-1983) wrote about wisecracking, intoxicated detective Bill Crane in five books but the best of them was THE LADY IN THE MORGUE (1936), which features a corpse-napping from a morgue, after-hours grave-digging, and Crane impersonating a dead body at the climax. Fredric Brown (1906-1972) (THE FABULOUS CLIPJOINT (1947), KNOCK THREE-ONE-TWO (1959)) also has a light surreal touch but it's tempered by a malevolent twinkle in his eye. Although Brown's central characters are nearly always nice people, which sometimes make them anonymous, his plots are sharp and perfectly paced. John Franklin Bardin (1916-1981) (THE DEADLY PERCHERON (1946), DEVIL TAKE THE BLUE-TAIL FLY (1948)), on the other hand, set up a weird situation at the outset, and tried to solve it. In Bardin's books the insane are the most normal people you're likely to meet. Gerald Kersh (1911-1968) (NIGHT AND THE CITY (1938), PRELUDE TO A CERTAIN MIDNIGHT (1947), A LONG COOL DAY IN HELL (1965)) takes normal people and exaggerates them to mould a gallery of grotesques. Kersh is an undervalued writer of witty dialogue and memorable phrases. For example, he describes a WC which 'was stuffed with used newsprint like the head of a plagiarist', and in another book:'We hang about the necks of our tomorrows like hungry harlots about the necks of penniless sailors.' However, there is only one writer who successfully combines this heady brew of sex and violence, sadism and humour: Jim Thompson (1906-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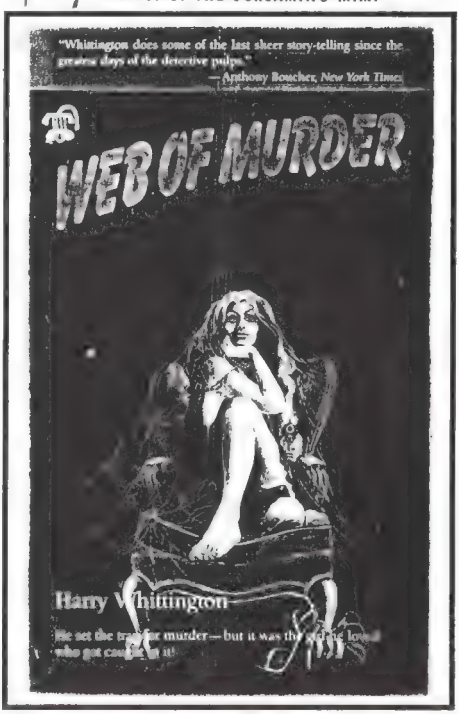
"Whittington does some of the last sheer story-telling since the greatest days of the detective pulps."
—Anthony Boucher, New York Times
WEB OF MURDER
Harry Whittington

1976) (THE KILLER INSIDE ME (1952), SAVAGE NIGHT (1953), THE GRIFTERS (1963)) His characters are the most vicious, the most unsympathetic, the most amoral you will come across in Noir fiction. They are trapped by women, by society, but mostly by themselves and the thing inside them that makes them the way they are. These 'things' inside his characters are unmentionable thoughts and feelings that we all have but are afraid to express, or even acknowledge. Thompson does the unpermissable by making us think these thoughts and feel these feelings. We feel the pain of his grotesque characters, and sometimes even like them in spite of ourselves. Sometimes they die, sometimes they stagnate, and sometimes they redeem themselves; you never know until the end. And at the end, you feel a great sense of relief that the compulsion to read Thompson's book has finished. Then you want more... I AM NOT INSANE, OR AM I? Existentialism states that things exist without explanation or reason, so our own existence is equally absurd. If man cannot find a purpose for his existence, then he falls into a profoundly dark and solitary anguish. Some men prefer to be pessimists, to look no further than the abyss, so they swim in their own morbid self-indulgence. Others see that they are free to transform themselves. More than that, they MUST exercise their freedom to re-evaluate the world. However, many people abdicate from their freedom by acting out their lives as others expect, so that they can feel safe and secure. Existentialists believe that people must face up to their freedom by constantly re-evaluating every situation and making choices. Since a man is always re-inventing himself by his choices, he can only be known by his actions. Existentialist writers like Jean-Paul Sartre (Born 1905) (NAUSEA (1938)) and Albert Camus (1913)1960) (THE OUTSIDER (1942)) wrote many nerve-tingling novels about the actions and thoughts of their characters, using some of the conventions of the Noir writers they admired. It was no accident that Camus used James M Cain's plot for THE POSTMAN ALWAYS RINGS TWICE (1934) as the inspiration for THE OUTSIDER. With this kind of literary history, it is not surprising that when the novels of Cornell Woolrich, Horace McCoy, David Goodis and Jim Thompson were reprinted in French during the 50s, they were lauded as existentialist writers. This is because Noir fiction is realistic enough to acknowledge that some people will fall into the black abyss, whilst others will climb to freedom. Noir plays on the tension of whether the central character will fall or climb. These Noir novels were devoured by the leading French critics, who saw more in them than the Americans ever have. French film makers like Francois Truffaut and Jean-Luc Goddard began adapting the Noir books into films - some were successful, like DON'T SHOOT THE PIANO PLAYER, but most suffered from over-intellectualisation. Noir has been conspicuously absent from our TV screens,

because of the unsettling nature of Noir. God forbid that the TV should make it's viewers ever feel or think anything. However, if you look hard enough at the Hitchcock-fronted suspense series, CALLAN, EDGE OF DARKNESS, CRIME STORY, and TWIN PEAKS, you'll find something approaching Noir. I'D LIKE MY NOIR BLACK PLEASE Since the mid 80s, many rare Noir books have been reprinted by Zomba Books, Black Lizard, No Exit Press and Blue Murder. Jim Thompson, who died in 1977 with none of his 30 books in print, was re-discovered to great acclaim and more of his books have been filmed - THE KILL-OFF, THE GRIFTERS and AFTER DARK, MY SWEET have already been released and more are in development. Also, Black Lizard publisher, Barry Gifford, had his book SAILOR AND LULA turned into the successful WILD AT HEART film by director David Lynch. Lynch, of course, brought soap-Noir to TV in the form of TWIN PEAKS. Although the modern Noir writers like James Ellroy (THE BIG NOWHERE, LA CONFIDENTIAL), Thomas Harris (RED DRAGON, THE SILENCE OF THE LAMBS), Andrew Vacchs (FLOOD, HARD CANDY) and Lawrence Block (WHEN THE SACRED GINMILL CLOSES) are as hardboiled as you can get, they lack the playful black humour of plot and technique, mixed with the desperation of character, that made the older writers so interesting to read. Modern characters are in control of their lives, lacking the element of chance which is an integral part of Noir. The modern writer has one eye on the cash till - trying to find the psychotic character for that money making series of violent books, which will be transformed into the inevitably toned-down tv/film series for mass-audience consumption. A series character must not change, otherwise the element that makes the character popular may be eradicated by the change. The joy of reading Jim Thompson, Cornell Woolrich, David Goodis, and Horace McCoy is that ANYTHING can happen. FADE TO BLACK Noir is the dark side of everyone and everything. Sometimes they you out the other side better people, sometimes worse, and sometimes you don't get out at all. But, when all's said and done, if you think Noir is depressing, you should try real life.

Further Information: After a short hiatus, No Exit Press have restarted publishing books by Lawrence Block, Donald Westlake, John Lutz, Arthur Lyons and many others. Blue Murder continue their excellent line with reprints of novels by William P McGivern, David Goodis and Jim Thompson. You can obtain these books and many others at Britain's only crime bookshop, Murder One (71-73 Charing Cross Road, London WC2H 0AA. Tel: (071) 734 3483).

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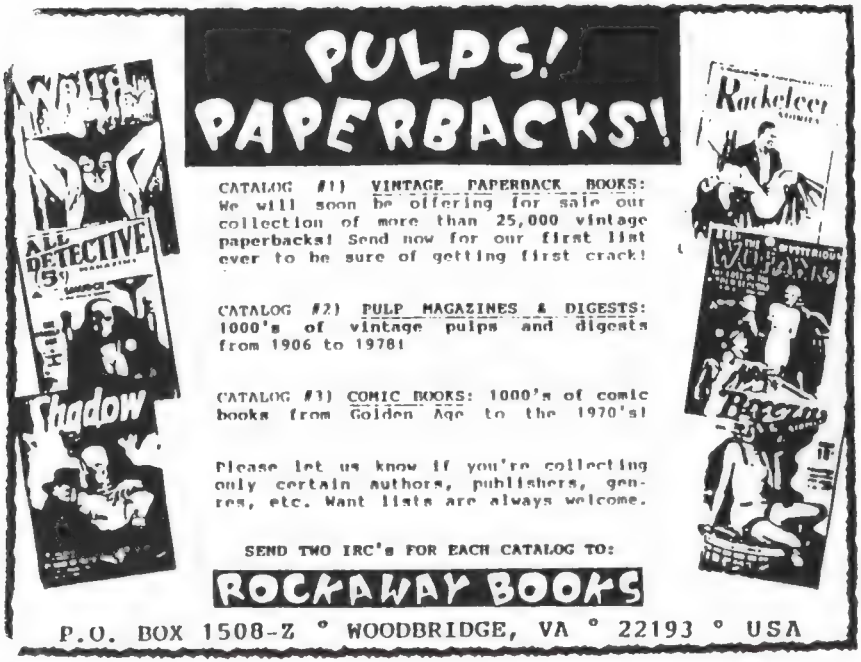
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As many of you know, I deal occasionally in Science Fiction, Horror, Fantasy and Crime books - hardbacks, paperbacks and pulps - but what I tend to keep quiet about is that I will provide a booksearch service for my customers...if my arm is twisted.

Why the reluctance? Well, if my time is costed in (lawyers want £80 an hour, my old trade of marketing consultant is working out at £50 these days, your gartage mechanic is pushing £20, so why shouldn't books scouts get something?) there is definitely no profit in it. Not that is an insuperable barrier; I'm retired, I like my customers, it's a hobby rahter than a business, and there is a warm feeling of satisfaction to be derived from using one's know-how to be able to find and offer a bookj that someone may have been looking for years.

BUT, and it's a big 'but', there are all kinds of snags. First of all, if you write to a book dealer or booksearch service it is likely that the item you are seeking will take a bit of finding - otherwise you would have found it yourself already. Therefore it's not much use my frequenting car boot sales, market stalls, church bazaars or even second-hand bookshops (unless they are specialists in the type of book being sought) - the odds are against it. What one has to do is to go through the lists of specialist dealers and hope to find a copy so cheap that it will stand two dealers' profits - or three, if my customer is yet another dealer looking for a title for one of HIS customers.

This might be O.K. if the customer is a rich collector desperate enough to pay through the nose for an elusive item, but most of you are not. You are ordinary willing to pay a bit extra to indulge a special interest, but restricted as most of us are these days by the confines of limited disposable income. With the best will in the world you can't afford to pay more than say £4 for an average paperback unless it is highly collectable, which means I have to find it for no more than £2 and even so am lucky to make more than a few pence 'profit' after adding on postage, telephone, packaging, bank, stationery, advertising and other costs.

O.K., a few pence is better than nothing, BUT half the books I find for people are left on my hands with no other immediate customer in sight. Some people don't even bother to reply to my book offers at all (and when they don't I delete the rest of the items they have asked me to look for from my computer data base - fair enough?). Other responses, all of which I have had, include: "Thanks very much, but I've just bought a copy from Oxfam for 10p" (I

cannot tell you how much I don't want to know this); "it's not in mint condition; I wanted one with a dust wrapper; it's not a first printing; I only wanted a cheap reading copy; I've just got a copy from another booksearch service"; and so on.

Of course most professional booksearch services offer you the books first before buying them in themselves, and if it is a relatively highly priced item then that is the only way the CAN operate, but I tend to deal mostly with customers who want chiefly paperbacks or other relatively low-priced items. In these circumstances it is going to take a couple of days at the very least to find out if my customer still wants the item, but I know from long experience that if the book is at all collectable - and since most people within my specialised genres tend to collect much the same thing - it will be sold from the list on which I have spotted it within a couple of hours, so I pretty well have to take the chance and buy it in a spec. Most absurd of all, I sometimes find myself competing with my customer for it, as he is often on the same mailing lists for catalogues as myself!

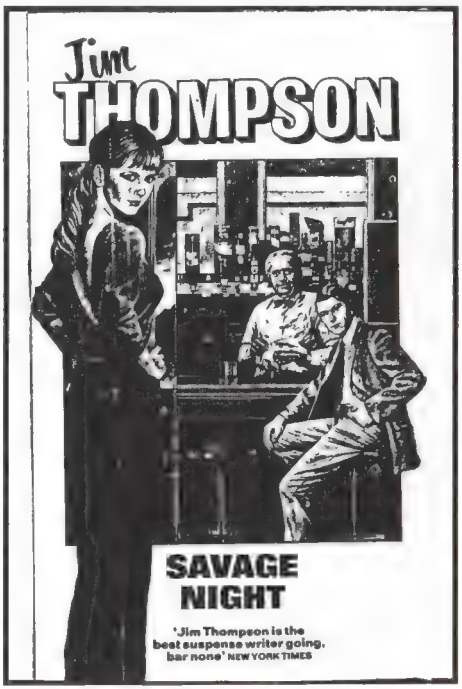
I have already demonstrated how little profit there is in low-cost items - but how much less profit is there if the customer has sent off Want Lists to half a dozen different dealers and searchers, and then doesn't bother to tell the other five when the sixth turns up the title (nobody ever does, and the other five go on searching).

Another problem with using multiple book-search services is that it forces up the price. Lots of interest always forces up prices, although there may not in fact be all that much interest - just half a dozen people searching for the same thing for one guy.

These are just a few of the authors that everbody is currently searching for on behalf of everybody else, all going round in a circle chasing their tales - and chasing up the prices: Fredric Brown (dig thos crazy prices in Zardoz Books' last catalogue!), Cornell Woolrich (aka William Irish), L.Ron Hubbard, Dean R.Koontz, Philip K.Dick, Stephen King (the early books and limited editions), Robert Boch, Clive Barker, Richard Deming, Thomas B.Dewey, William Campbell Gault, Ed Lacy, John D.MacDonald, Jack Vance, Lionel White, Charles Williams: and publishers: Hale, Arkham House, Boardman (most of which have vanished from the U.K. market en route to American collectors, where the prices are generally better), and the early U.K. S.F paperbacks (Scion, Digit, Cherry Tree) etc.

This leads to another problem - the obsessive collecting of a narrow band of authors (sometimes, I regret to say, manipulated by the trade) by people who should be trying and therefore encouraging NEW writers. This happened a lot with John Dickson Carr a few years back as a new generation discovered him, although I am glad to say that that particular fever has now died down. He is my all-time favourite author and I liked to see him rediscovered, but most of his best books were written 50 years ago.

Which brings me back full circle to the them of this article - be kind to book scouts.



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1.Pick the service which suits you best and stick with it. Loyalty works both ways.

2.If you must send your Want Lists out to all and sundry, then ensure that you notify all and sundry whenever you obtain a title, i.e. KEEP YOUR WANT LISTS UP TO DATE.

3. Always specify the following: hardback or paperback, first edition or any edition, with or without dust wrapper, general condition requirements (e.g. Mint for a serious collector, reading copy for someone who wants something cheap and cheerful).

4.If possible give some idea of price range. On this last point some people are reluctant to say what they are willing to pay for fear that this is what they will be charged, willy nilly. Fair enough, as long as you know enough not to ask for things which are outside your price range. Two examples at opposite extremes: I once responded to a Want List with an offer of over a dozen John Dickson Carr paperbacks, all priced at about £3; when I received no reply I was curious enough to ask why, only to be told "not at those prices!". On another occasion a couple of years back I was asked for a copy of one of the rarest books in science fiction, published in a tiny and very expensively produced limited edition; I knew where to lay my hands on one for about $500 in America but didn't go too far down that road as my enquirer had fortunately alerted me by saying that all he wanted was a reading copy! So if you don't want to tie yourself down by specifying the price you are willing to pay, being clear on the condition you require will help.

Then there is the time waster - one gentleman expressed a very great and urgent interest in Arkham House books and listed over twenty. After two days of researching lists and making telephone calls (including one to America) I proudly submitted a list of over half the titles he was looking for, and at reasonable prices (generally in the £10 to £20 range - the more recent titles are still quite affordable). Needless to say, I never heard from him again.

Happy book hunting.

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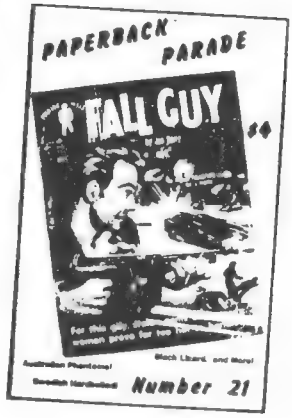

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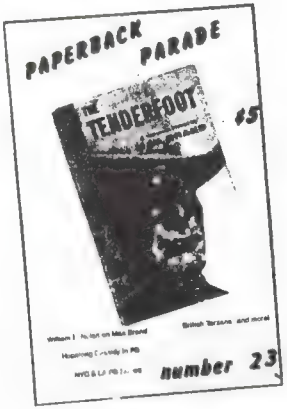

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TIT-BITS SF COMICS - A POSTSCRIPT

by John Lawrence

In PPCC #3, Phil Harbottle presented a highly informative article on Ron Turner's outstanding work for the TIT-BITS SF COMICS series of the '50s. It was indicated that six issues comprised the complete run but, in fact, there was another in the series. I should point out that this was not due to any lack of research on Phil's part, (in fact it was I who supplied him with the necessary information), but due to a very recent discovery of my own.

I had been in correspondence with a European collector for some years and knew that six TIT-BITS SF COMICS had been published on the Continent in the late '50s as part of the French series, AVENTURES DE DEMAIN. Having the same number in my own collection I had naturally believed them to be the same six but, in touch with a Belgian collector recently, I managed to acquire one of these foreign editions, just for comparison's sake, and was amazed to find that it didn't match with any that I had. It then crossed my mind that the lead story may have been the work of a European artist emulating Turner's style, but it soon became apparent due to certain 'giveaways' that it was undoubtedly his work, and what I had unwittingly come across was indeed another issue in the TIT-BITS series. Unfortunately, of the few collectors who know of this series, none were aware of this issue and as any British editions are like gold dust, to find a copy now would be well-nigh impossible, but at least there is evidence, albeit in French, to put the record straight. The contents include:

THE DIAMONDS OF DEATH by Ron Turner (24 pages)

THE DISAPPEARING SCIENTIST (20 pages) & THE REVENGE OF THE LITTLE-ONES (20 pages) both by Jim Holdaway

The cover is simply a repro of the splash page overprinted with colour, which doesn't necessarily mean that Turner didn't paint an original for the British edition - with his record of five out of the known six to his credit, there's a good reason to believe he did - but purely that the limitations of the French printing process would have prevented them from reproducing it. There may of course have been still further issues though I find this extremely unlikely. DIAMONDS OF DEATH contains Turner's smallest ever contribution to a TIT-BITS issue and, unlike his previous tales which were mainly based on scientific and technical themes, this one was a fairly straight-forward adventure yarn concerning a gang of interplanetary crooks, raiding freighters on the Mercury-to-Earth run. All of this meant that Turner was unable to devote more time to this issue

Les diamants de la mort
GM-14 APPELANT STATION E.S... DEMANDE AUTORISATION D'ATTERRIR SUR LA PISTE TERRESTRE
TERMINÉ...
ALLO GM-X4 ATTERRISSEZ A... OUAI N°10 SECTION 9 - ROTATION 10 R.P.M. ATTENTION A VOTRE DÉRIVE. TENEZ VOTRE RAYON...
DIRK MANGAN, AVENTURIER SANS SCRUPULES, S'ÉTAIT ENVOLÉ POUR VÉNUS EN COMPAGNIE DU MINÉRALOGISTE JOE SLESSOR, QUI ÉTAIT CONVAINCU QU'IL DEVAIT Y AVOIR DE GROSSES QUANTITÉS D'URANIUM SUR CETTE PLANÈTE... ET, AUJOURD'HUI TROIS MOIS APRÈS LEUR DÉPART, MANGAN REVENAIT SEUL
LA POPULATION DU GLOBE VIENT D'ÊTRE TRÈS ÉTONNÉE EN APPRENANT LA DISPARITION DE L'AVION-TRANSPORT "APHID" REVENANT DE LA PLANÈTE MERCURE AVEC UN CHARGEMENT DE DIAMANTS

and in fact, his involvement with the comic itself had gradually reduced as the series has progressed; not what he'd planned for something which from the outset had been his own pet project.

After several years of producing covers for books and magazines Turner, inspired by the likes of Frank Hampson and keen to create his own comic strips, was seeking an interested publisher. The chance finally came in late 1953 when he received a commission to provide, exclusively, the covers for the new TIT-BITS SF NOVELS, soon to be published by George Newnes. Editor, Bob Brandon, was immensely impressed with Turner's work from the very start and later, when Turner suggested the idea of producing a sf comic, Brandon was all for it. However, as the production set-up was geared to 64 page publications, (Newnes also ran a crime and western series), it was necessary to provide this same amount of art pages for each month's issue. Turner enthusiastically agreed, but in fact had bitten off slightly more than he could chew; apart from 64 pages of art plus a painted cover, he also had to provide the story, script and lettering and meet each issue's deadline! However, although things got off to a good start with the burning of much midnight oil, other more lucrative commissions, demanded prior attention and the TIT-BITS work soon began to slip behind schedule. Turner's agent at the time, Maurice Hall, brought in others from his stable of artists, such as Norman Light, Gorge Ratcliffe and Jim Holdaway to help out but, with the exception of Light, the others weren't comfortable in the sf medium and the series came to an untimely end. Not however before Turner had introduced us to Captain 'Ace' Diamond and his men from the I.B.I (Interplanetary Bureau of Investigation; a title which incidentally was swiped by Fleetway for their space-detective character, Rick Random and which Tuner was later to draw). Most of the stories in the TIT-BITS series involved these characters, including the last, which brings us back to that seventh issue.

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It's possible that DIAMONDS OF DEATH is not known to the clutch of today's sf comic collectors due to maybe, a smaller print run, resulting from an apathetic public's reaction to less competent or enthusiastic contributors. Or, was it as one fan has queried, ever published over here? After the art was produced, maybe sales figures indicated that it was just not viable to publish. The art was kept, but later became part of a package deal to the publishers of AVENTURES DE DEMAIN.

Who knows?

I doubt if there's anyone around today who knows the full story.

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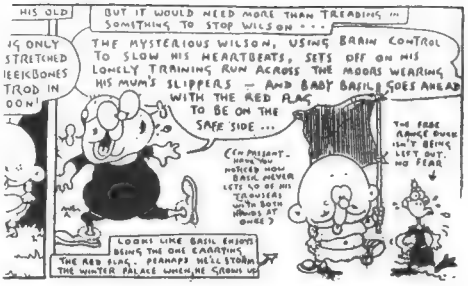
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CAN PRESENT HOW YOU NOTICED HOW BASIL NEVER LETS GO OF HIS TROUSERS WITH BOTH HANDS AT ONCE?
THE FREE ARMED BASIL ISN'T BEING LEFT OUT. NO FEAR.
LOOKS LIKE BASIL ENJOYS BEING THE ONE CARRYING THE RED FLAG. PERHAPS HE'LL STORM THE WINTER PALACE WHEN HE GROWS UP

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THE TELEFANTASY AUTHORS

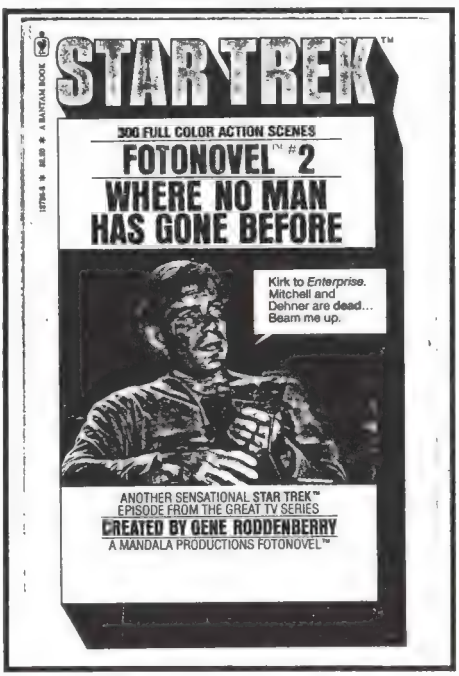
A HISTORY OF AMERICAN TELEVISION

by JOHN GOSLING

There is nothing wrong with your television set. Do not attempt to adjust the picture. We are controlling transmission. If we wish to make it louder, we will bring up the volume. If we wish to make it softer, we will tune it to a whisper. We will control the horizontal. We will control the vertical.... You are about to participate in a great adventure. You are about to experience the awe and mystery which reaches from the inner mind to, the Outer Limits.

The Control Voice: The Outer Limits.

This article might more accurately be called "The Anthology Writers", as it was these television programmes; many by todays standards of incredible longevity and reaching their "Golden Age" in the 1950's, which provided a ready market for the talents of numerous science fiction and horror writers perhaps better known for their written fiction. Science fiction literature and the broadcast media have a long association, and it seems only fitting that the first use of the word Television is in fact attributed to Hugo Gernsback, lauded as "The father of magazine science fiction" and the man after which the science fiction Oscar, "The Hugo" was named. Gernsback was a keen science enthusiast, designing and marketing the first home radio set. He had emigrated from Luxembourg to America in 1904, where he set up his successful dry battery and electrical import business, and it was from this companies catalogue that evolved the magazine "Popular Electrics". Not only did this contain his prophetic 1909 prediction, but the successful inclusion of "Scientifiction" stories prompted Gernsback to found in April 1926 the worlds first science fiction anthology magazine, "Amazing Stories". Not surprisingly it was also Gernsback who in 1928 broadcast the first experimental American television program, utilizing the transmission facilities of his radio station WRNY. Transcontinental broadcasting began two years later, though not until after 1946, when an estimated 7000 sets were in use, did a war weary population, eager to reap the rewards of victory and relax in the privacy of their own homes send the numbers rocketing by 178,000 in a single year. Hampered by the limitations of live broadcasting, it was some time before sufficient expertise existed to bring science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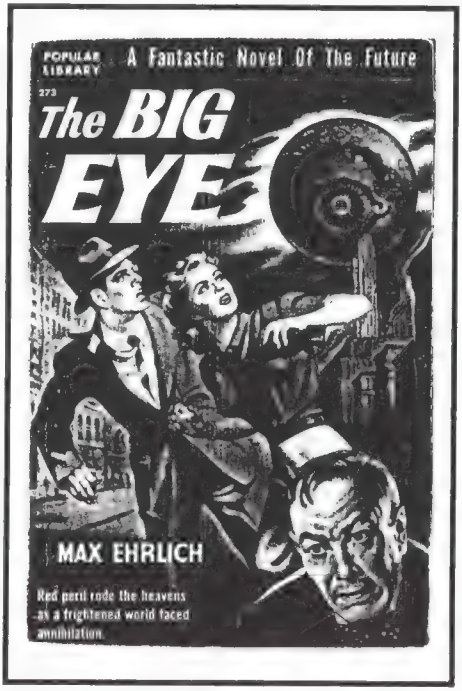
fiction to the small screen, though it seemed only natural the genre should one day take it's place on the airwaves. The worlds first such regular series was "Captain Video", (video then a common term for television) and featured the space age adventures of the Captain, played by Richard Coogan, (later Al Hodge) and his Video Rangers, who safeguarded the earth from otherworldly threats. This live thirty minute program premiered at 7pm in June 1949, and henceforth for five nights a week, and despite it's primitive effects, captured regular audiences of over three million delighted children. Finally cancelled in 1953, many then struggling science fiction authors had "paid their rent" by penning episodes, including Damon Knight, Robert Sheckley and Jack Vance. The best of many inevitable imitators was "Tom Corbett: Space Cadet", (1950-56) which with slightly better effects and technical advice from space science and occasional SF writer Willy Ley aired three times a week, directly opposite Captain Video. Alfred Bester scripted many episodes, and the show was loosely based upon Robert Heinlein's novel, "Space Cadet" (1948) That there might exist an adult audience for science fiction was quickly surmised, and there soon appeared one of the precursors to all that would follow. "Tales Of Tomorrow" (1952-54) aired on the ABC network, and along with original episodes adapted the work of many writers, premiering with a two part version of Jules Verne's "20 000 Leagues Under The Sea", which with the restrictions of live studio shooting, must have tasked both the technology of the time, and it's viewers imaginations. "Out Of This World", (1952) mixed documentary discussions with dramatic presentations, such as a couples vacation to the moon in 1993, whereupon their arrival they are seen to phone home. Of contrasting emphasis was "Science Fiction Theatre", (1955-1957) which as it's producer Ivan Tors explained, made a policy of avoiding science in story development, preferring that scientists were called in afterwards to "suggest some scientific fact on which the story can be hung." As seems clear from this brief history, early telefantasy suffered an identity problem. Unfortunately the majority of such shows were developed by producers and writers who although proficient in creating material to meet sponsors requirements were largely ignorant or uncaring of the genre they worked in, a deficiency plaguing telefantasy to this day. With no clear successor, programmes like "Out Of This World" virtually disappeared in the latter years of the 1950's, although within the limitations imposed, conventional drama was rapidly achieving a legendary level of excellence. The popularity of these dramatic plays was endemic. Indeed soon after NBC premiered the "Kraft Television Theatre", (1947-58) the airwaves became cluttered with anthologies, such as "Suspense", (1949-64) and "Fireside Theatre", (1949-55) hosted by and subsequently retitled "The Jane Wyman Theatre" (1956-57) These programmes proved ideally suited to short story writers, as they allowed the very element of uncertainty denied by set for-

BELOW: Truman Bradley, host of *Science Fiction Theatre*, and friend.

mats and actors, since for the sake of continuity, the perils faced by regular casts could never prove fatal. Any uniformity of style and content existing in anthologies was generally expressed by a hosts introductory monologue, as would be epitomised by "Alfred Hitchcock Presents", (1955-61) or else defined through a distinct prologue which did not vary from episode to episode, such as the unseen "Control Voice" in the "Outer Limits" (1963-65). Drama anthologies rapidly became a mainstay of American television in the 1950's and many featured scripts by then established literary authors. The CBS production of "Studio One", (1948-57) was supplied an unknown number of scripts by David Duncan, whose work as a novelist includes "Dark Dominion", (1954) telling of the tensions between scientists working on a secret military project in space. Also a Studio One contributor was Max Ehrlich, whose first novel "The Big Eye", (1949) tells of scientists uniting the world with a faked threat from space. Theodore Sturgeon's first story, "Ether Breather" (1939) told of creatures playing havoc with television signals, and he subsequently contributed to one of the early television science fiction anthologies, "Beyond Tomorrow", with "Mewhu's Jet" and "The Adoptive Ultimate". The latter story tells of a female superhuman, and both were based on stories by Stanley Weinbaum. For "Schlitz Playhouse" (1951-55) he penned "Dead Dames Don't Dial", demonstrating that he like other authors moving into television need not be constrained by their written specialties, a surprising aspect of their work which will become clear as this article precedes. As technology improved, so live dramas gave way to filmed anthologies. Though directing few himself, Alfred Hitchcock made an important contribution to the evolution of these shows by stamping his own distinct personality on a series and attracting a regular writing staff; many already established writers in the style of the series. Thus each week "Alfred Hitchcock Presents" guaranteed a suspenseful tale of murder, horror or occasional science fiction with a twist ending. Many were black comedies, and since the villains often won, the ethical television code of the time demanded the epilogue performed by Hitchcock emphasise their moral wrongdoing. Hitchcock's purchase of Psycho (1959) persuaded author Robert Bloch to move to Los Angeles, there contributing eight scripts to Alfred Hitchcock Presents. Prior to this he had worked in radio, providing all 39 plays for "Stay Tuned To Terror", (1944-45) many adapted from his own short stories. Jerry Sohl was well established as a science fiction novelist with "The Haploids" (1952) when he also moved to California to try his luck in TV. His successes included a tenure on the writing staff of Alfred Hitchcock Presents and an episode of "General Electric Theatre", (1953-61) a series of 200 plays mainly hosted by, and in Sohl's case, occasionally staring Ronald Reagan. "Martian Chronicles" (1950) author Ray Bradbury supplied five scripts for Hitchcock and Henry Slesar, described in the magazine TV Guide as "The writer with the largest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A Fantastic Novel Of The Future
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The BIG EYE
MAX EHRLICH
Red peril rode the heavens as a frightened world faced annihilation.

"Nick of Time"

"The After Hours"

THE TWILIGHT ZONE: Various shots. © 1959-64 MGM.

Richard Matheson's "A Nick Of Time", starred William "Star Trek" Shatner as a newlywed husband who discovers a fortune telling machine that really works.

In Rod Serling's "The After Hours", a young woman discovers the floor of an apartment store she visited does not exist.

Charles Beaumont's "The Howling Man" imprisoned in a monastery cellar is claimed by the Monk's to be the Devil.

Centre: Creator, host, writer and co-producer Rod Serling.

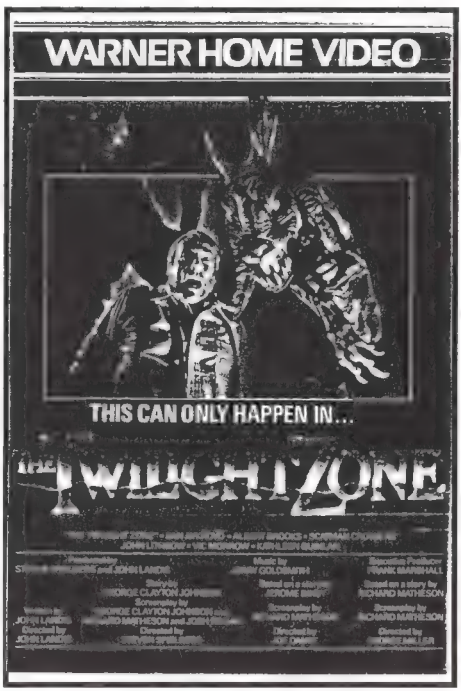
"Two"

THE OUTER LIMITS: Harlan Ellison's "Soldier", played by Michael Ansara. © 1963-65 United Artists.

"Soldier"

"I, Robot"

audience in America", a prodigious twenty five. Bradbury, who is widely regarded as America's foremost short story writer also wrote for the Jane Wyman Theatre and "Alcoa Premiere" (1961-63). The less well received Alfred Hitchcock Hour (1962-65) subsequently replaced Alfred Hitchcock Presents, but the continuing popularity of the latter is such that episodes have been remade in recent years; computer colouring and re-using Hitchcock's original black and white monologues. Slesar meanwhile was as prolific as TV Guide suggested, and even while scripting numerous teleplays found time to pen some 500 short stories, mostly in the period 1955-65. He also later served as head writer on the daily soap "Edge Of Night", (1956-77) for which he garnered an Emmy award in 1974. Only one episode of Alfred Hitchcock Presents is attributable to the prolific television writer Charles Beaumont, but he, Bradbury, Slesar and Sohl would soon be entering "The Twilight Zone", (1959-64) though Sohl under tragic circumstances, as will be explained shortly. It is an incredible statistic that only eighteen writers penned all 156 episodes of The Twilight Zone; more so that four alone contributed over 130 episodes between them. But most amazing of all is the fact that a single man supplied over half the total scripts, though not so strange perhaps if one considers that from the outset: host, producer and creator Rod Serling had negotiated a contract stipulating he would write eighty percent of the teleplays for the first two seasons. Rod Serling technically falls outside the scope of this article as he was a television writer and producer first and foremost, though he did pen a series of books based upon the Twilight Zone and his later Night Gallery (1970-72) series. It is however impossible to justify excluding him from any history of American television, such was his enormous influence. Serling began selling scripts to TV and radio in 1950, and won an Emmy for his teleplay about the corporate world "Patterns" in 1955. This was but one of a staggering 650 plays presented on the Kraft Theatre, yet in itself proved so popular it was repeated four weeks later, which as no recording existed required the entire performance to be staged afresh. "Playhouse 90" (1956-61) was a highly ambitious anthology from CBS, which by pushing the length of each episode to ninety minutes paved the way for the emergence of the TV movie. It's second episode was "Requiem For A Heavyweight", and this acclaimed story of a punch drunk pugilist played by Jack Palance won Serling his second Emmy. Both "Requiem For A Heavyweight" and "Patterns" were later made into movies scripted by Serling. However many of Serling's early teleplays were heavily censored, mainly on the behest of nervous sponsors, who as evidenced by the very names of programmes such as "US Steel Hour" (1953-63) exercised a great deal of power over television. One of the more ludicrous examples was the refusal to allow a mention of Hitler's gas chambers, because the program was sponsored by a gas company. Tiring of this interference Serling looked at fantasy as a way to



circumnavigate the censorship, and in 1957 penned a pilot episode (A proposal for a new series) called "The Time Element." This story of a man dreaming of the Japanese attack on Pearl Harbour before it occurs was ironically also censored, but received more fan mail than any show that season. From this strong showing a second pilot was ordered, and "Where Is Everybody" became the first episode of The Twilight Zone.

Like Alfred Hitchcock Presents, The Twilight Zone benefited from the fact it was shot on film, though undoubtedly much of it's appeal can be attributed to the wide range of subjects covered. Audiences had no idea what they might be presented with from week to week; be it science fiction, horror or a combination of genres. However as a fantasy series the program got off to a typically shaky start, and it took a public appeal from Serling and a deluge of letters from viewers to save the show from cancellation after only one season. As a tactic this was later successfully emulated (and claimed as original) by fans of Star Trek when it was threatened with extinction. Though Serling wrote many excellent episodes, he himself credited the shows success to his fellow writers, although his influence as a guiding light in their selection and pivotal role as one of televisions first writer/producers to be allowed genuine creative control over a series should not be ignored. One of those writers recruited by Serling had already achieved significant acclaim from the publication of "I Am Legend" (1954) and "The Shrinking Man", (1956) but Richard Matheson's 15 episodes on the Twilight Zone undoubtedly set new standards for others to follow. One of the best of these concerned "The Last Flight" of a World War One airman lost in time who lands at a modern military airbase, whilst a "Nightmare At 20,000 feet", tells the harrowing tale of a man convinced he can see a monster tearing up the wing of a plane on which he is a passenger, but which no one else can see. This episode was remade to great effect in 1983 as part of "Twilight Zone: The Movie", as was George Clayton Johnson's "Kick The Can", a delightful tale of the rediscovery of lost youth, as retirement home residents discover a magical remedy to old age by playing a children's game with a tin can. Johnson himself contributed only 5 episodes, but it is certainly a measure of their worth considering that another, "A Game Of Pool", was chosen to be remade when the Twilight Zone television series was revived in the mid-eighties. His other claim for fame is co-writing the novel "Logan's Run" (1967) with William F Nolan. As the second largest contributor with 22 episodes to his credit Charles Beaumont helped define much of the shows style with such superb episodes as "A Nice Place To Visit"; a nightmare vision of the afterlife not to the liking of a recently deceased petty crook, and the brilliant "Elegy", in which astronauts find themselves on a world just like earth, but whose inhabitants are in a strange trance. Beaumont brought to the show an ideal talent gained in writing short stories which artfully blended horror with science fiction.

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RAY BRADBURY

Many were already collected in a number of volumes such as "The Hunger" (1957) and "Shadow Play" (1957), so it is all the more unfortunate that after attaining such success Beaumont's last episodes for the Twilight Zone were ghost written by Jerry Sohl as a favour to his close friend, who at the age of 37 was dying from Alzheimers disease. It is a fitting memorial that The Twilight Zone has achieved cult status, and as a phrase has entered everyday language. Others not unnaturally wished to emulate this success, and best of these was "The Outer Limits", (1963-65) created by producer Leslie Stevens and Psycho script writer Joseph Stefano. However unlike Twilight Zone there was significantly less reliance on literary fiction writers, and of the 32 episodes broadcast during the first season most were written by Stevens and Stefano. An exception was David Duncan's "The Human Factor", telling of an Army Psychiatrist accidentally swapping minds with a dangerous paranoid, who believes their Greenland military base has been invaded by a monstrous creature. Also utilized was Meyer Dolinsky, whose 1972 novel "Mind One" considered the plight of two scientists, a man and woman, who as the result of a side effect from an experimental drug achieve a telepathic link. His three episodes ranged in quality from "Z-Z-Z-Z-Z", the improbable tale of a Queen Bee luring a scientist into her world by assuming human guise, to "The Architects Of Fear", in which a scientist relinquishes his humanity by undergoing surgery which alters him into an alien. When despite his protestations of doom ABC moved the second season of the successful show to a Saturday night slot opposite CBS's massively popular "Jackie Gleason Show", Stefano resigned. making way for new producer Ben Brady. Brady reduced emphasis on "Bears"; a term coined to describe each episodes obligatory monster, and introduced a new scientific edge, but Stefano was sadly vindicated when halfway through the actually improved second season it was cancelled due to plummeting ratings. Brady did however draft in new writers, including Jerry Sohl, whose short story "The Yellow Sand" (1955) was the basis for "The Invisible Enemy". This featured a traditional monster dwelling in a sea of sand which menaces a expedition to Mars, though Sohl later expressed disappointment that the shows format demanded the creature be revealed in the stories early stages, rather than build tension with the implied invisible assailant. The 1956 novel "The Twenty Seventh Day" by John Mantley was adapted by himself into a not very good film that same year, and he subsequently contributed an Outer Limits episode, the comedy "Behold Eck!" in which an eye specialist creates glasses through which can be seen a horrifying creature. It was though Harlan Ellison with "Soldier" and "Demon With A Glass Hand" who provided the best and Hugo winning episodes. "Soldier" opened the second season, and was a brilliant tale of a future soldier who struck by laser light is transported into earths past. It is rumoured that Ellison was payed substantial out of court damages by Terminator film

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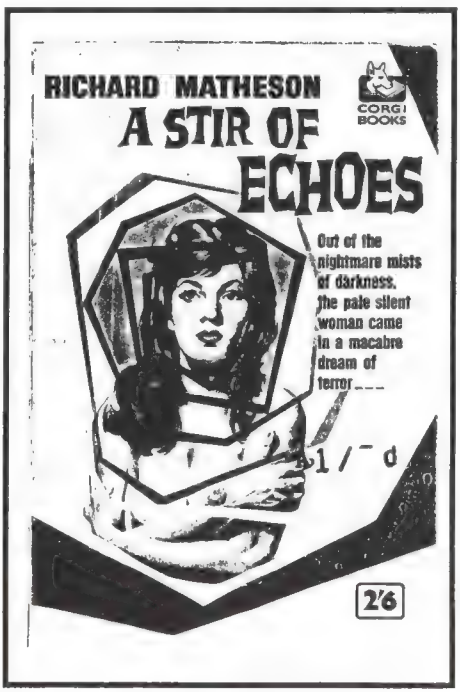
writer/director James Cameron for plagiarism when striking similarities were noted with his film and this episode. "Demon With A Glass Hand" was set against Ellison's series of stories telling of the conflict between earth and the alien Kyben, and relates the odyssey of a human, who flees from a devastated future pursued by Kyben assassins intent on recovering his artificial computerised hand, in which is encoded the location of the last surviving humans on earth. The Twilight Zone and Outer Limits were the best and last examples of an era. Though never all powerful, early television had belonged in large to the anthologies, but toward the late fifties a combination of factors led to an explosion of new programmes with fixed star casts and formats, and a rapid decline in anthologies. The first television studios had been located in New York, since here was concentrated the countries radio stations. Radio anthologies were then enormously prevalent, and as many of their staff, writers and directors came from Broadway, so television also recruited from the same pool of talent. Though not all early television was live, and Kinescope, a primitive system of using film to record direct from a television screen was available, live broadcasting with it's theatre inherited and unavoidable emphasis on close ups, limited scene changes and strong characterisations was much the norm. However, the cost of building fresh sets each week rapidly became prohibitive, and as advertising revenues skyrocketed, so ratings rather than quality became all important. An anthology episode might garner critical acclaim and high viewing figures one week, but since continuity was lacking, the following weeks presentation might prove unpopular, and viewers could change channels, much to a sponsors displeasure. The final straw came when the struggling Film studies, who had once looked upon television as a bitter rival (and in fact had forbidden their actors to work for the networks) saw they could turn their idle facilities over to the new medium. Television flocked to Los Angeles and Hollywood, and when in 1957 video recording technology was perfected, allowing the lucrative repeat and sale of shows to domestic and foreign markets, the floodgates were opened. Though the anthologies were passing away many of their writers moved into this burgeoning market. Westerns were long a staple of television; shows such as "Roy Rogers" (1951-65) proving perennially popular over enormous periods of time. With a trend in the mid 1950's toward adult westerns, they enjoyed a major resurgence, and Richard Matheson worked on a surprising number. "Cheyenne" (1956-63) was one of these, and fulfils an important place in history as it was one of four rotating shows supplied by Warner film studios to ABC under the overall heading of "Warner Brothers Presents" (1955). With this quartet Warners became the first major studio to provide dramatic programmes for television, (Disney had started the ball rolling the year before by supplying the Disneyland show to ABC) and it was quickly realised that television could offer much more than simply an opportunity to plug a studios


RICHARD MATHESON
A STIR OF ECHOES
CORGI BOOKS
Out of the nightmare mists of darkness, the pale silent woman came in a macabre dream of terror...
1/- d
2'6

theatrical films. Cheyenne, starring Clint Walker as an Indian frontier scout named Cheyenne Bodie was a hit at 107 episodes, but Matheson also scripted an unspecified number of episodes for many other westerns, such as "Have Gun Will Travel", (1957-63) "Lawman", (1958-62) "Buckskin" (1958) and "Wanted, Dead Or Alive", (1958-61) which made a star of Steve McQueen in the role of bounty hunter Josh Randell. Crime Drama's were also popular at this time, and Matheson was again at the forefront of the genre, with scripts for shows as diverse as "Richard Diamond", (1957) "Bourbon Street Beat", (1959-60) "The D.A's Man" (1959) "Philip Marlowe" (1959-60) and Markham, (1959-60) this starring Ray Milland as a wealthy philanthropic lawyer, one of a spate of courtroom dramas at the time. Just as Westerns regularly swung in popularity from the likes of Richard Boone's character of lone gun for hire Paladin in Have Gun - Will Travel, to family dynasties such as the "High Chaparral" (1967-71) for which David Duncan worked, so crime and detective shows had their fads. These ranged in extent from the comic strip (by Milton Coniff) based spy adventures of "Steve Canyon", (1958-59) for which Ray Bradbury penned an episode, to the seedy private investigations of "The Bourbon Street Beat" on the streets of New Orleans. Police dramas also had their place in the hearts of the viewing public, and again different shows attempted to cater to different tastes. "M-Squad" (1957-60) was contributed to by Jerry Sohl and told of Chicago Lieutenant Frank Ballinger played by Lee Marvin, who was called in only when the normal police were baffled, as in 117 episodes they must have often been. The normal work of the police was well represented in "The Naked City", (1958-63) scripted in it's time by both Charles Beaumont and Jerry Sohl, while for it's time, the enormously violent "The Untouchables" (1959-63) looked at the battle against organised crime as fought by the legendary Elliot Ness, and featured at least one episode by Harlan Ellison. As 1960 and the new decade loomed the last of the classic anthologies were making their appearances, and certainly one of the most arresting of these was "Thriller" (1960-62). After a shaky start due to behind the scenes squabbles and inconsistencies, the show matured into one of the best ever horror anthologies, with many excellent contributions from Beaumont, Matheson and best of all Robert Bloch, whose seven episodes included "The Devil's Ticket", in which an impoverished painter pawns a painting to the devil, and "The Weird Tailor", who weaves a suit to bring back to life a mans dead son. The turn of the decade also saw one the last attempts for almost six years at a serious ongoing science fiction series, though the drive for factual realism in "Men Into Space" (1959-60) was often a burden on the story; recounting as it did the exploits of a U.S Airforce program under the command of Colonel Edward McCauley, played by William Lundigan. The 39 episodes presented an extremely patriotic view of the American exploration of space, and their work to establish a space station and

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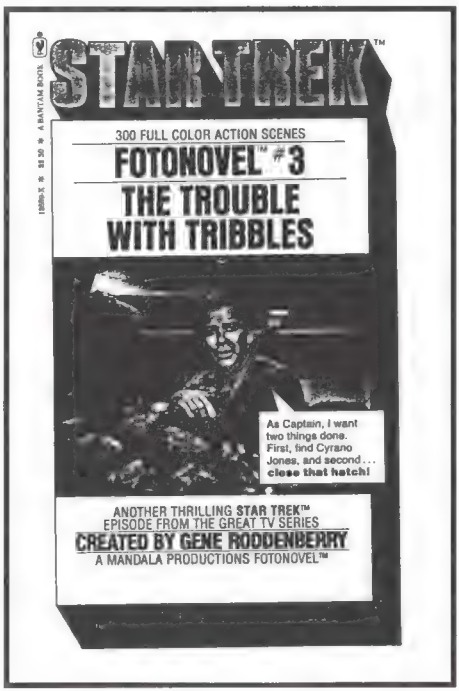
Barron" (1969) author Norman Spinrad, whose novel would spark protests at it's profanity and sex, but who created for Star Trek the excellent "Doomsday Machine", a fast paced game of cat and mouse between the Enterprise and a rogue "Planet Killer" weapon left over from an ancient alien war.

Jerome Bixby's short story "It's A Good Life", (1953) telling of adults terrorised by a child's psychic abilities was adapted by Rod Serling for the Twilight Zone, and subsequently re-made for the theatrical film. Undoubtedly the best of Bixby's four Star Trek scripts was the chilling "Mirror Mirror", in which a Transporter malfunction hurls Captain Kirk and his landing party into an alternative universe ruled by a despotic version of their Federation, and in which murder is the favoured method of career advancement aboard the Enterprise. "The Trouble With Tribbles" introduced Star Trek's most lovable aliens in a brilliant comedy of errors in which the furry creatures go on a glutenous eating spree through desperately needed grain stores. Along with his written fiction, script writer David Gerrold penned several books on the making of Star Trek, including "The Trouble With Tribbles" (1967). Star Trek was cancelled after 78 episodes, but then as it's popularity rocketed in syndication (distribution to local stations) it was revived in 1973 as an unusually strong animated series, with most of the cast returning to their original roles. This new series opened with David Gerrold's "More Tribbles, More Troubles", and also included Larry Niven's "Slaver Weapon", which united with the Star Trek universe the race of feline warriors, the Kzin, whom Niven had created in his highly successful "Tales Of Known Space" books. In the aftermath of Star Trek, Jerome Bixby, Sohl, Sturgeon and Matheson became convinced that television could support real science fiction, and so formed a lobby group called "The Green Hand". However, after jointly pitching numerous ideas at all three Networks, such as Sturgeon's "E.T", which like Spielberg's film namesake told of an alien marooned on earth, they were forced to admit defeat when this and other ideas were rejected. Thus the 1970's saw a steady decline in new and quality telefantasy. There was a brief flurry of horror anthologies during the early years of the decade, begun when Rod Serling attempted to follow The Twilight Zone with "Rod Serling's Night Gallery", (1970-72) but even he admitted dissatisfaction with the show, though there were some fine episodes, penned by himself, Matheson and Bloch. Harlan Ellison was appointed Co-Script Editor on "The Sixth Sense", (1972) as was Richard Matheson on "Circle Of Fear", (1973), though both were short lived, and the Sixth Sense, which was paired for broadcast with Night Gallery and hosted by Serling is remembered by Ellison and critics alike with minimal fondness. "The Starlost" (1973) is Ellison's most infamous fracas with television ineptitude. Made in Canada, the story was set on a Generation Starship, a vessel so large and on a voyage of such duration that the descendents of the original crew have long ago forgotten they are travelling through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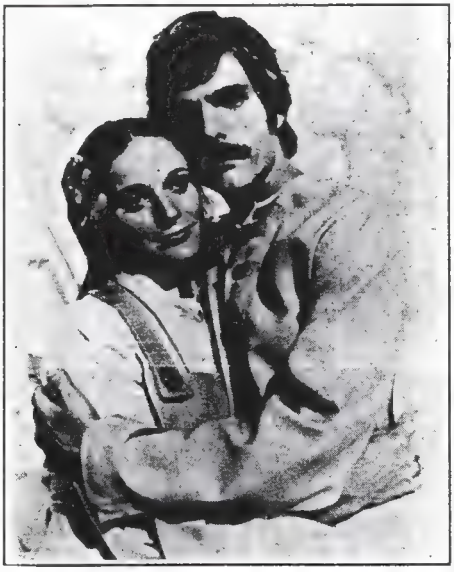
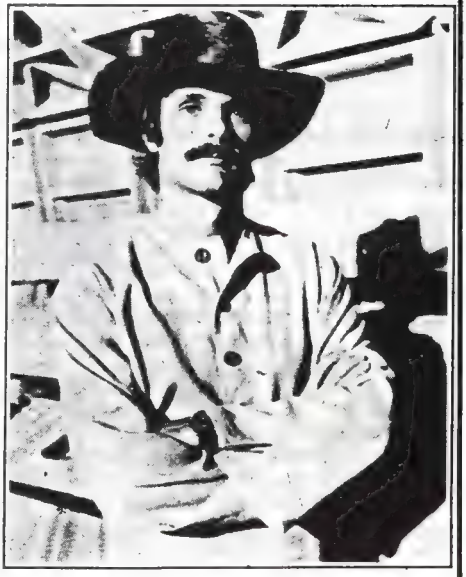
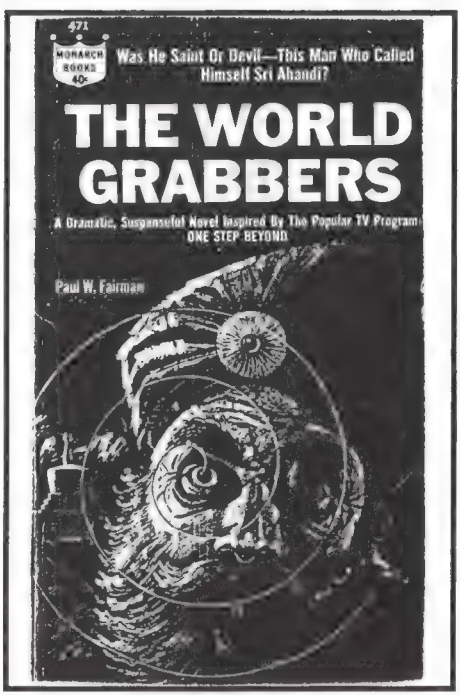
THE STARLOST: Keir Dullea (2001 A Space Odyssey) as Devon, and Gay Rowen as Rachel fall in love against the wishes of the community elders, and must escape from Cypress Corners, one of many enclosed worlds in the spaceship "Ark". © 1973 CTV





space. Episodes would involve the casts encounters with the many societies that had evolved in isolation aboard the ships numerous habitats, culminating in the eventual discovery in the final episode of the control room and their true situation. When Ellison discovered construction preceding apace on the control room before shooting had even commenced, he knew he was in trouble, and indeed his pilot script was changed beyond recognition, such that the control room was discovered in the first episode, destroying the very point of the series. Ellison disowned The Starlost, and a combination of bad scripts and worse special effects consigned it to oblivion after one dismal season. Anyone wishing to learn what might of been can find the original script published in "Faster Than Light", (1976) which paradoxically won a Writers' Guild Of America award for best dramatic episode script. Ellison declined to write for "Land Of The Lost", (1974-75) claiming the idea was thought up by a TV executives ten year old child. However, it seems this story of a family lost in a parallel universe and seeking a gateway home was better than he imagined, if one takes as a barometer the fact that David Gerrold and Theodore Sturgeon contributed scripts. "Logan's Run" (1977-78) was based on the film of the novel by William F Nolan and George Clayton Johnson, and was set in a future society in which overcrowding and limited resources require a mandatory form of euthanasia at the age of thirty. Nolan penned the pilot episode, and additional scripts were forthcoming from David Gerrold and Harlan Ellison, though Ellison's was altered much against his wishes. Also altered against his wishes was Jerry Sohl's "Man From Atlantis" (1977-78) script. This was the last of four TV Movies which preceded a regular series of the same title, and starred Patrick (Dallas) Duffy as a mysterious man washed up on a beach who has gills instead of lungs. When the script was credited to another writer, and the Writers Guild refused to uphold Sohl's contention that much of it remained his work, he washed his hands of television, aside from a lone script for the anthology "Next Step Beyond" (1978-79). Television Movies came into their own in the 1970's, and no one was more active in this area than Richard Matheson, with at least eleven to his credit in seven years. His most famous was "Duel", (1971) directed by Steven Spielberg and starring Dennis Weaver as an innocent car driver pursued for no obvious reason by a maniacal black truck. The Mini Series also proved it's potential after the broadcast of "Roots" in 1977 across eight consecutive nights. That same year Matheson adapted Ray Bradbury's "The Martian Chronicles" into a three part mini series starring Rock Hudson, but although no slur on Matheson, it is reported that Bradbury disliked the result so much he commented that "his idea of hell was being forced to sit through the finished production." With the death of Rod Serling in 1975, and as the television work of Matheson, Bloch and others has declined, so disturbingly few have emerged to take their place. In 1977 Harlan Ellison resigned from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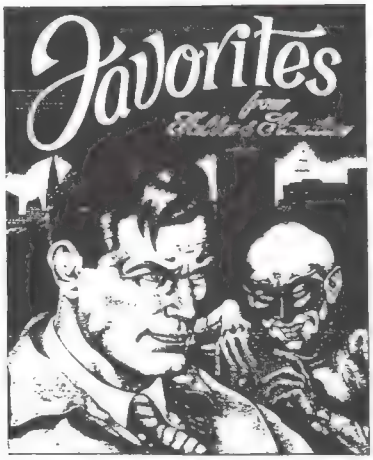

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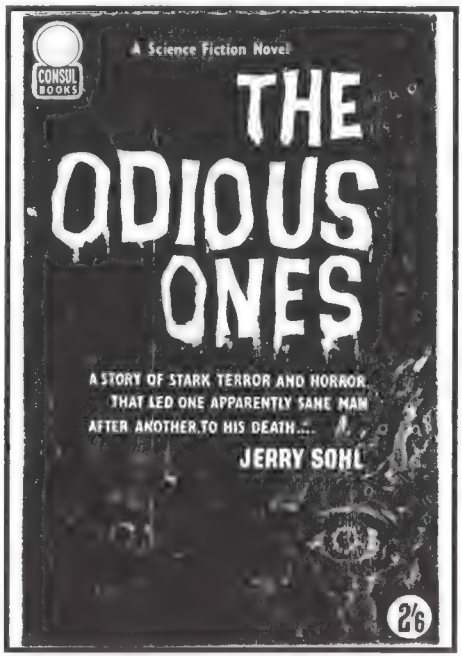
Who is Vin Saxon? See KICKS #7!

"The Science Fiction Writers Of America" in protest, his typically vitriolic speech complaining that no-one was taking up the challenge of television, if only for the financial security it offered, though after his own bitter experiences it was some time before he himself was lured back to play a major role in television. A resurgence of interest in anthologies in the mid 1980's culminated in two "Twilight Zone" revivals, (1985-88) which at a total of 110 episodes can be considered a reasonable success. Harlan Ellison's "Shatterday", starring Bruce "Moonlighting" Willis as a selfish man replaced by his virtuous doppelganger opened the first revival, which although decried by the then Creative Consultant Ellison as an attempt to duplicate the original series, undoubtedly suffered unfair comparisons. A comparison difficult to ignore is the disproportionate ratio of writers on the new series (85:110) as compared to the original. (18:156) This more than anything serves to illustrate how attitudes and working practices have changed since the halcyon days of Rod Serling, Beaumont and Matheson. This observation should in no way imply a lack of talent on the new Twilight Zone; quite the contrary in fact, as there were many extremely fine episodes. Sadly only one of these, "Button Button" was written by Matheson, just as contributions from Bradbury and Ellison were the exception. Other new anthologies met with varied success, such as Steven Spielberg's disastrously received "Amazing Stories", (1985) which despite budgets approaching a million dollars per episode and attracting directors such as Martin Scorsese and Clint Eastwood was described as "a series of Spielberg one liners." More successful was "Tales From The Darkside", (1984-88) created, co-produced and occasionally written by "Night Of The Living Dead" film maker George Romero. It is however unfortunate that relativity few horror authors were asked or seemed inclined to contribute, appearing to confirm Harlan Ellison's assertions. Those that did, such as Steven King, with his story of a demonically possessed typewriter, "Word Processor Of The Gods" appeared more in the way of guest writers, with no further interest in stretching or expanding the medium. So in spite of Ellison's protestations, few authors have taken advantage of the renewed fascination with Telefantasy. Even Gene Roddenberry's "Next Generation", his hit successor (at over a hundred episodes) to Star Trek, remains barren of the calibre of writers it's progenitor once encouraged. Nevertheless, it seems significant and heartening that the most critically acclaimed of new anthologies belongs to one man, in the guise of the "Ray Bradbury Theatre". From it's inception in 1986 this has continued in production ever since, and surely that all are co-produced, written by and based upon his own stories, suggests good storytelling counts for something. Thankfully several new talents did emerge from the revived Twilight Zone. One such was George R R Martin, a Hugo and Nebula winner who progressed from writing episodes to script and perhaps more importantly produce the hit and miss fantasy "Beauty And The Beast", offering the hope that he will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Charles Beaumont.

Alfred Hitchcock Presents: Backward, Turn Backward, 1955-61.

The Naked City: Season 1, #4, Down The Long Night, (1958).

One Step Beyond: (2 Episodes) Season 1, #19, The Captains Guests, (26/5/59); Season 2, #25, Brainwave, (6/10/59).

Thriller: Season 1, #9, Girl With A Secret, (15/11/60).

The Twilight Zone: (22 Episodes) Season 1, #9, Perchance To Dream, (27/11/59); #20, Elegy, (19/2/60); #24, Long Live Walter Jameson, (18/3/60); #28, A Nice Place To Visit, (15/4/60). Season 2, #41, The Howling Man, (4/11/60); #56, Static, (10/3/61); #57, The Prime Mover, (24/3/61); #58, (with William Idelson), Long Distance Call, (31/3/61); #62, Shadow Play, (5/5/61). Season 3, #77, The Jungle; (1/12/61); #83, Dead Mans Shoes, (19/1/62); #90, The Fugitive, (9/3/62); #92, Person or Persons Unknown, (23/3/62). Season 4, #103, In His Image; (3/1/63); #105, Valley Of The Shadow, (17/1/63); #110, Miniature, (21/2/63); #111, Printers Devil, (28/2/63); #115, (ghosted by Jerry Sohl), The New Exhibit, (4/4/63); #119, Passage Of The Lady Anne, (9/5/63). Season 5, #126, (ghosted by Jerry Sohl), The Living Doll, (1/11/63); #137, Number 12 Looks Just Like You, (24/1/64); #143, (ghosted by Jerry Sohl) Queen Of The Nile, (6/3/64).

The Twilight Zone: (First revival, 2 episodes based upon his original Twighlight Zone scripts) Season 1, #21, (remake of Dead Man's Shoes by Lynn Barker) Dead Woman's Shoes, (22/11/85); #56, (by James Crocker) Shadow Play, (4/4/86).

Jerome Bixby.

Star Trek: (4 Episodes) Season 2, #39, Mirror Mirror, (6/10/67); #50, (with D.C. Fontana), By Any Other Name, (23/2/68). Season 3, #66, The Day Of The Dove, (1/11/68); #76, Requiem For Methuselah, (14/2/69).

Robert Bloch.

Alfred Hitchcock Presents: (8 Episodes) The Cuckoo Clock; The Greatest Monster Of Them All; A Change Of Heart; The Landlady; The Sorcerers Apprentice; The Gloating Place; Bad Actor; The Big Kick, 1955-61.

Darkroom: (2 Episodes), #2, The Boogey Man Will Get You, (4/12/81); #4, A Quiet Funeral, (18/12/81).

The Girl From U.N.C.L.E: #20, (with Richard DeRoy) The Fountain Of Youth Affair, (7/2/67).

Ghost Story: #8, House Of Evil, (10/11/72).

Journey To The Unknown: (2 Episodes) #4, The Indian Spirit Guide, (17/10/68); #12, (with Michael J Bird), Girl Of My Dreams, (26/12/68).

Rod Serling's Night Gallery: Season 2, #64, (Bloch directs), Logada's Heads, (29/12/71)

Star Trek: (3 Episodes) Season 1, #10, What Are Little Girls Made Of, (20/10/66). Season 2, #30, Catspaw, (27/10/67); # 36, Wolf In The Fold, (22/12/67).

Robert Bloch (cont)

Tales From The Darkside: (3 Episodes) Season 1, #10, (with James Houghton), A Case Of The Stubborns, (26/11/84). Season 3, #65, (with John Sutherland), Everybody Needs A Little Love, (16/2/87); #71, Beetles, (21/9/87).

Thriller: (7 Episodes) Season 1, #29, The Devils Ticket, (18/4/61); #31, A Good Imagination, (2/5/61); #37, The Grim Reaper, (13/6/61). Season 2, #41, The Weird Tailor, (16/10/61); #53, Waxworks, (8/1/62); #61, Till Death Do Us Part, (12/2/62); #64, Man Of Mystery, (2/4/62).

Also episodes for: Lock Up, (1960); I Spy, 1965-67; Run For Your Life, 1965-68.

TV Movies: The Cat Creature, 1973; The Dead Don't Die, 1975.

Radio Plays: Stay Tuned For Terror, (all 39 episodes), 1944-45.

Ray Bradbury.

Alcoa Premiere: The Jail, (1962).

Alfred Hitchcock Presents: (5 Episodes) Shopping For Death, (1956); Design For Loving, (1958); Special Delivery, (1959); The Faith Of Aaron Menefee, (1962); The Life Work Of Juan Diaz, (1963).

Curiosity Shop: The Groom, (1971).

Jane Wyman Theatre: The Marked Bullet, (1956).

Ray Bradbury Theatre: (28 Episodes) Marionettes Inc; The Town Where Nobody Got Off; The Playground; The Crowd; Banshee; The Screaming Woman; Gotcha; The Coffin; The Haunting Of The New; The Pedestrian; The Skeleton; Punishment Without Crime; The Man Upstairs; The Wind; The Dwarf; Tyrannosaurus Rex; The Emissary; To The Chicago Abyss; The Veldt; On The Orient North; And So Died Riabouchiska; The Wonderful Death Of Dudley Stone; Boys! Grow Giant Mushrooms In Your Basement; The Lake; A Sound Of Thunder; The Haunting Of The New; A Miracle Of Rare Device; The Fruit At The Bottom Of The Bowl, (plus 36 others; 1986 to date).

Steve Canyon: The Gift, (1958).

Trouble Shooters: The Tunnel To Yesterday, (1960).

The Twilight Zone: Season 3, #100, I Sing The Body Electric, (18/5/62).

The Twilight Zone: (First revival), Season 1, #39, The Elevator, (31/1/86).

Theodore Cogswell.

Tales Of Tomorrow: Red Dust, (1952).

Meyer Dolinsky.

The Outer Limits: Season 1, #3, The Architects Of Fear, 30/9/63); #7, O.B.I.T, (4/11/63); #18, Z-Z-Z-Z-Z, (27/1/64).

Star Trek: Season 3, #67, Plato's Stepchildren, (22/11/68).

David Duncan.

Men Into Space: #21, Contraband, (2/3/60); #34, Flare Up, (17/8/60).

The Outer Limits: Season 1, #8, The Human Factor, (11/11/63).

Also episodes for: Studio One, 1948-57; Telephone Time, 1956-58; My Three Sons, **David**

Duncan (cont)

1960-72; National Velvet, 1960-62; It's A Man's World, 1962-63; Daniel Boone, 1964-70; The High Chaparral, 1967-71; Higgins (date unknown).

Max Ehrlich.

The Dick Powell Show: The Big Day, 1961-63.

Star Trek: Season 2, #38, The Apple, (13/10/67).

The Wild Wild West: Season 3, #59, The Night Of Montezuma's Hordes, (27/10/67).

Also episodes for: The Defenders, 1961-65; Studio One, 1948-57; Winston Churchill, (1960).

Harlan Ellison.

Circle Of Fear: #3, (with D.C. Fontana), Earth, Air, Fire and Water, (19/1/73).

Burkes Law: (4 Episodes) #6, Who Killed Alex Debbs? #11, Who Killed Purity Mather? #24, Who Killed Andy Zygmunt? #32, Who Killed Half Of Glory Lee? 1963-65.

Logan's Run: #7, (with Al Hayes) Crypt, (7/11/77).

The Man From U.N.C.L.E: Season 3, #61, The Sort-Of-Do-It-Yourself-Dreadful Affair, (23/9/66); #82, (with Yale Udoff) The Pieces Of Fate Affair, (24/2/67).

The Outer Limits: Season 2, #33, Soldier; (19/9/64); #37, Demon With A Glass Hand, (17/10/64).

The Sixth Sense: (Script Editor; duration of tenure unknown. 25 Episodes, 15/1/72 to 23/12/72.)

The Starlost: Pilot Episode, (as Cordwainer Bird), #1, Voyage Of Discovery, (1972).

Star Trek: Season 1, #28, The City On The Edge Of Forever, (6/4/67).

Tales From The Darkside: Season 1, #7, D'Jinn, No Chaser (with Haskell Barkin), (5/11/84).

The Twilight Zone: (4 Episodes; first revival, during which time he held the post of Creative Consultant) Season 1, #1, (from his short story) Shatterday, (27/9/85); #17, (later expanded by Ellison into novella) Paladin Of The Lost Hour, (8/11/85); #27, (based on his own short story; scripted with Alan Brennert) One Life Furnished In Early Poverty, (6/12/85); #44, (from a story by Stephen King) Gramma, (14/2/86).

The Twilight Zone: (Second revival) #29, Crazy As A Soup Sandwich, (1988).

Voyage To The Bottom Of The Sea: (as Cordwainer Bird; based on his story Mealtime) Season 1, #5, The Price Of Doom, (1964).

Also episodes for: The Untouchables, 1959-63; Route 66, 1960-64; The Alfred Hitchcock Hour, 1962-65.

David Gerrold.

The Bisketts: The Swamp Monster, (date unknown).

Land Of The Lost: (5 Episodes) CHA-KA; The Sleestak God; Possession; Circle; Hurricane, (1974).

Logan's Run: #5, (as Noah Ward) Man Out Of Time, (17/10/77).

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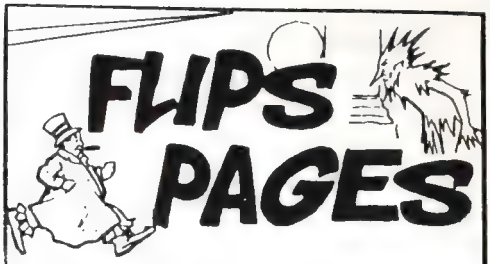

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David Gerrold (cont)

Star Trek: (3 Episodes) Season 2, #41, I Mudd, (3/11/67); #42, The Trouble With Tribbles, (29/12/67); Season 3, #74, (story only), The Cloudminders, (28/2/69).

Star Trek: (Animated), #1, More Tribbles More Troubles, (6/10/73); #17, Bem, (14/9/74).

Tales From The Darkside: (2 Episodes; both as Noah Ward) Season 1, #20, (with Louis Haber), If The Shoe Fits, (6/5/85); #21, (with Joseph P Brennan) Levitation, (13/5/85).

The Twilight Zone: (2 Episodes; first revival), Season 1, #58, A Day In Beaumont, (11/4/86). Season 2, #61, (based on the story by Theodore Sturgeon), A Saucer Of Loneliness, (27/9/86).

Ursula K Le Guin.

The Starlost: #3, (with Martin Lager) The Goddess Calabra (1972).

George Clayton Johnson.

Route 66: #21, Eleven The Hard Way, 1960-64.

Star Trek: Season 1, #6, The Man Trap, (8/9/66).

The Twilight Zone: (5 Episodes) Season 2, #52, A Penny For Your Thoughts, (3/2/61). Season 3, #70, A Game Of Pool, (13/10/61); #81, Nothing In The Dark, (2/1/62); #86, Kick The Can, (9/2/62). Season 5, #132, Ninety Years Without Slumbering, (20/12/63).

The Twilight Zone: (Second revival), #20, (remake of his original Twilight Zone Episode) A Game Of Pool, (1988).

Steven King.

Golden Years: 7 part series, (story and episodes 1-5 by King).

Tales From The Darkside: Season 1, #9, (with Michael McDowell) Word Processor Of The Gods, (19/11/84). Season 4, # 79, Sorry, Right Number, (16/11/87).

Mini-Series: Salem's Lot, (2 parts) 1979; It!, (2 parts) 1991.

John Mantley.

The Outer Limits: Season 2, #35, (with William Cox) Behold, Eck! (3/10/64).

George R R Martin.

Beauty And The Beast: (13 Episodes. Also Executive Story Consultant for #2-13, Producer #14-44 and Co-Supervising Producer #45-54) Season 1, #2, Terrible Saviour, (2/10/87); #5, Masques, (30/10/87); #12, (with David Peckinpah) Shades Of Grey, (8/1/88); #16, Promises Of Someday, (12/2/88); #21, Ozymandias, (1/4/88). Season 2, #26, Dead Of Winter, (9/12/88); #31, Brothers, (3/2/89); #36, (with John Guttke) When The Blue Bird

Sings, (31/3/89); #40, A Kingdom By The Sea, (28/4/89); #43, Ceremony Of Innocence, (19/5/89). Season 3, #48, Snow, (1990); #49, Beggars Comet, (1990); #53, Invictus, (1990).

The Hitchhiker: Season 2, #5, (with Alvin Sapinsley) Remembering Melody, (12/7/84).

The Twilight Zone: (First revival; 5 episodes) Season 1, #59, The Last Defender Of Camelot, (11/4/86). Season 2, #60, The Once And Future King, (27/9/86); #67, Lost And Found, (18/10/86); #69, The Toys Of Caliban, (4/12/86); #71, The Road Less Travelled,

George R R Martin (cont)

(18/12/86).

Richard Matheson.

Circle Of Fear: (Script Editor for unknown tenure) 9 episodes, (1973).

The Girl From U.N.C.L.E: #9, The Atlantis Affair, (15/11/66)

Ghost Story: (Pilot Episode) The New House, (17/3/72).

Lawman: Yawkey, (1958).

The Martian Chronicles: 3 Part mini series based on the stories of Ray Bradbury, (1977).

Rod Serling's Night Gallery: (2 Episodes) Season 2, #40, The Big Surprise, (10/11/71); #60, The Funeral, (5/1/72).

Star Trek: Season 1, #5, The Enemy Within, (10/6/66).

Thriller: Season 2, #49, The Return Of Andrew Bentley, (11/12/61).

The Twilight Zone: (15 Episodes) Season 1, #14, Third From The Sun, (8/1/60); #18, The Last Flight, (5/2/60); #23, A World Of Difference, (11/3/60); #36, A World Of His Own, (1/7/60). Season 2, #43, Nick Of Time, (18/11/60); #51, The Invaders, (27/1/61). Season 3, #78, Once Upon A Time, (15/12/61); #91, Little Girl Lost, (16/3/62); #99, Young Mans Fancy, (11/5/62). Season 4, #107, The Mute, (31/1/63); #108, Death Ship, (7/2/63). Season 5, #122, Steel, (4/10/63); #123, Nightmare At 20,000 Feet, (11/10/63); #139, Nightcall, (7/2/64); #141, Spur Of The Moment, (21/2/64).

The Twilight Zone: (First revival) Season 1, #50, (As Logan Swanson; based on his own story) Button Button, (7/3/86).

Also episodes for: Cheyenne, 1956-63; Have Gun-Will Travel, 1957-63; Richard Diamond, 1957-60; Buckskin, (1958); Wanted: Dead Or Alive, (1958); Bourbon Street Beat, 1959-60; The D.A's Man, 1959; Markham, 1959-60; Philip Marlowe, 1959-60; Alfred Hitchcock Hour, 1962-65 and Chrysler Playhouse (date unknown).

TV Movies: Duel (from his short story), 1971; The Night Stalker (from unpublished novel by Jeff Rice), 1971; The Night Strangler, 1972; Dying Room Only, 1973; Dracula, 1974; The Morning After, 1974; Scream Of The Wolf, 1974; The Stranger Within, 1974; Amelia, (in Trilogy Of Terror), 1975; Deathdream, A.K.A Dead Of Night, 1975; The Strange Possession Of Mrs Oliver, 1977.

Larry Niven.

Star Trek: (Animated), #11, Slaver Weapon, (15/12/73).

William F Nolan.

Logans Run: 90 minute Pilot Episode, (with Saul David & Leonard Katzman), #1, Logan's Run, (1977).

TV Movies: The Joy Of Living, 1971; The Norliss Tapes; 1973, Melvin Puvis-G Man, 1974; Millicent and Therese, and Julie (in Trilogy Of Terror) 1975; The Kansas City Massacre, (with Bronson Howitzer) 1975; Sky Heist, 1975; First Loss, 1981; The Partnership, 1981; Bridge Across Time, (A.K.A The Arizona Ripper, A.K.A Terror At London Bridge) 1985.

Mini-Series: (2 Part; from a novel by Henry James) The Turn Of The Screw, 1974.

Rod Serling

Kraft Theatre: Patterns, (1955).

Playhouse 90: Requiem For A Heavyweight, (1956); The Comedian, (1958).

Rod Serling's Night Gallery: 38 Episodes, 1970-73.

The Twilight Zone: 91 Episodes, 1959-64.

Also: A Storm In Summer; Forbidden Area, (from the novel by Pat Frank) (1956); Line Of Duty; Old MacDonald Had A Curve; The Rack; The Velvet Alley and other teleplays for Suspense, 1949-53; Danger, 1950-55; Hallmark Hall Of Fame, 1951 to date unknown; U.S Steel Hour, 1953-1963.

TV Movies: The Doomsday Flight, 1966; The Movie Maker, (with Steve Bochco) 1967; The Man, 1971.

Henry Slesar.

Alfred Hitchcock Presents: (24 Episodes), Fourty Detectives Later; Insomnia; Coming Home; Cop For A Day; The Hat Box; Keep Me Company; The Honey; The Man With Two Faces; The Last Escape; The Horseplayer; A Crime For Mothers; Incident In A Small Jail; A Woman's Help; The Throwback; Servant Problem; The Matched Pearl; First Class Honeymoon; The Right Kind Of Medicine; Most Likely To Succeed; The Last Remains; The Test; Burglar Proof; The Case Of M. J. H; The Kerry Blue, 1955-61.

Edge Of Night: 9 years as Head Writer; dates unknown, 1956-77.

Ghost Story: #7, Half A Death, (3/11/72).

The Man From U.N.C.L.E: Season 2, #39, The Virtue Affair, (19/11/65).

The Twilight Zone: Season 5, #136, (with Jerry McNeeley) The Self Improvement Of Salvatore Ross, (17/1/64).

Plus at least 100 other scripts for television.

Radio Plays: CBS Radio Mystery Theatre: (39 Plays).

Jerry Sohl.

Alfred Hitchcock Presents: (4 Episodes) Not The Running Type; Dead Weight; The Doubtful Doctor; A Secret Life, 1955-61.

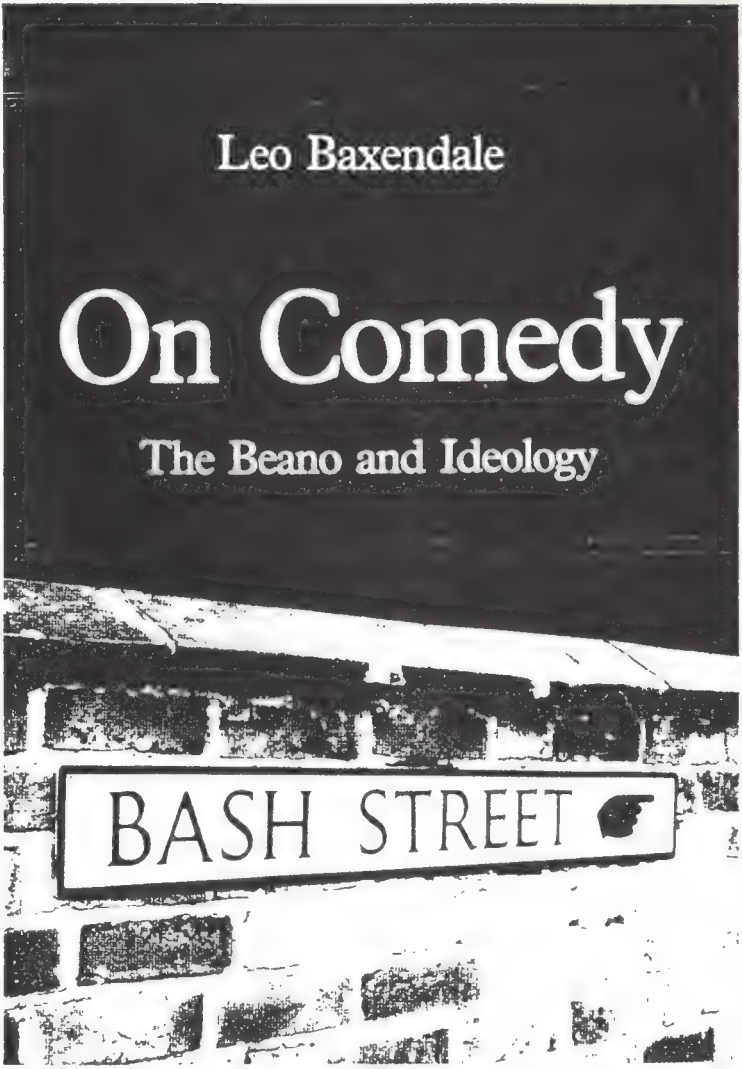
The Invaders: (2 Episodes) Season 2, #20, (with Earl Hamner Jr) The Watchers, (19/9/67); #25, Dark Outpost, (24/10/67).

The Outer Limits: Season 2, #39, (based on his short story The Yellow Sand) The Invisible Enemy, (31/10/64).

Star Trek: (3 Episodes) Season 1, #3, The Corbomite Maneuver (10/11/66); #25, (as Natham Butler; with D.C Fontana) This Side Of Paradise, (2/3/67); Season 3, #71, (story only; with Lee Irwin) Whom Gods Destroy, (3/1/60).

The Twilight Zone: (3 Episodes; accredited to Charles Beaumont) Season 4, #115, The New Exhibit, (4/4/63). Season 5, #126, The Living Doll, (1/11/63); #143, Queen Of The Nile, (6/3/64).

Also episodes for: General Electric Theatre, 1953-61; M-Squad, 1957-60; Naked City, 1958-63; Markham, 1959-60; Route 66, 1960-64; Target: The Corrupters, 1961-62; The Next Step Beyond, 1978-79 and Border Patrol (date unknown).



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Jerry Sohl (cont)

TV Movies: The Man From Atlantis IV: The Disappearances, (with Luther Murdoch) 1977.

Norman Spinrad.

Star Trek: Season 2, #35, The Doomsday Machine, (20/10/67).

Werewolf: #25, Gray Wolf, (13/3/88).

J. Michael Straczynski.

The Twilight Zone: (First revival) Season 2, # 63, What Are Friends For? (4/10/86).

The Twilight Zone: (Second revival; 10 Episodes) #5, Dream Me A Life; #8, (based on an unmade Twilight Zone episode written by Rod Serling) Our Sylena Is Dying; #9, The Call; #10, The Trance; #11, Acts Of Terror; #19, Something In The Walls; #21, The Wall; #23, The Mind Of Simon Foster; #26, Rendezvous In The Dark; #27, Special Service (all 1988).

Theodore Sturgeon.

Beyond Tomorrow: (from fiction by Stanley Weinbaum) Mewhu's Jet; The Adoptive Ultimate, (dates unknown).

CBS Stage 14: (Possibly A.K.A CBS Stage 13; episodes from stories by Robert Heinlein and Roald Dahl) Ordeal In Space; The Sound Machine, (dates unknown).

Land Of The Lost: The Pylon Express, 1974-76.

Playhouse 90: (From the novel by Agatha Christie), They Came To Bagdad, 1956-61.

Schlitz Playhouse: Dead Dames Don't Dial, 1951-55.

Star Trek: Season 1, #17, Shore Leave, (29/12/66). Season 2, #34, Amok Time, (15/9/67).

TV Movies: Killdozer, (with Mack Mackillop) 1974.

Radio Plays: Incident At Switchpath, 1950; The Stars Are The Styx, 1953; Mr Costello Here, 1956; The Saucer Of Loneliness, 1957; The Girl Had Guts; The Skills Of Xanadu; The Affair With A Green Monkey, all 1960's; More Than Human, 1967.

Addendum.

Captain Video: Writers include Damon Knight, C. M Kornbluth, Philip Latham, Robert Sheckley, Jack Vance, 1949-53.

Tom Corbett, Space Cadet: Writers include Alfred Bester, 1950-56.

Tales From The Darkside: Season 2, #34, (by John Sladek with Ted Gershuny) Ursa Minor, (25/11/85). Season 4, #77, (by Clive Barker) The Yattering And Jack, (2/11/87).

Explanatory Notes.

Where possible, information is shown as follows:

Season Number, Episode Number, Episode Title, Transmission Date.

Season Number(s) are indicated at the beginning of each relevant episode, or group of episodes.

Episode Numbers are counted independently of Season Numbers, therefore "Season 5, #100" would indicate the 100th episode as counted from Season 1, Episode 1.

Television: Where dates are indicated in the (Day/Month/Year) or (Year) format, this signifies the first date or year of U.S transmission for that given episode. Year(s) not thus bracketed indicate those year(s) the given series was on air.

PAPERBACK & PULP NEWS

Welcome! The immediate news is that I'm off to THE BRITISH ASSOCIATION OF PAPERBACK & PULP BOOK COLLECTORS inaugural meeting on Sunday, 5th of July 1992. Thanks to Roland Gigg, we Brits have an equivelent to the IPCS. The adventure is a labour of love for Roland, and he has put in tremendous efforts in terms of time & expense to promote it. Membership is just £2.50 and I believe, you are to get a newsletter and meetings for this. Don't worry if you can't make the meetings, as it will be still worth it for the regular auctions and other benefits. I'm looking forward to it as a great social event, with chance to chat about book matters. Members are also encouraged to bring along swops. By the time you read this, hopefully I can have tagged a piece on to the article to talk about it.

Of course' its not long since Roland's April Book Fair at the Junction 24 Motel near Loughborough, when a good day was had by all the 200 attending. The day was a great success, with plenty of choice material about, friends made and the attendance of Joe Crifo & John Gargiso from the US. The venue was a problem on Sundays for those without transport, but in other ways it had all the facilities, although a little overcrowded for the 15 or so dealers and many guests.

Preparations for the London Bookfair are well underway (Grosvenor Hotel, Victoria 10th October). We already have more than 30 dealers for the two rooms available this year, and can only accomodate another 5 or so. 8 of these dealers are from the US and one from Belgium to make a truly international fair. We are also expecting many more overseas visitors as well as UK nationals. The venue is superb, with excellent bar facilities and shopping on the adjacent Victoria Station complex for companions perhaps not so hot on books.

Guests will include those from last year Denis McLoughlin, Lionel Fanthorpe and hopefully EC Tubb, Syd Bounds and Guy Smith. We are also very hopeful for JT Edson, Michael Moorcock, Stephen Gallagher and a few surprise guests from the US. Enry to the two rooms will be £1.50.

The contact with Stephen Gallagher (Horror!) was made when I was invited to speak at the Preston Science Fiction and Speculation Club. Preston, may at first be thought of as an unusual location until you realise that the leading lights in the club are Stephen, Bryan Talbot and Leo Baxendale. All hail from the locality.

The club is held every fortnight, and all being well, I am to go along in late August to introduce Denis McLoughlin (in person) and chat with Denis about his career. We will also take along some of his recently rediscovered "Sabre" artwork, this is on a par with any comic artist's work. After the local Bolton Evening News were tipped off about Denis' career, they ran a full page article on his life. Recognition at last in his birthplace. He will even soon have his picture in the town Art Gallery.

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ENGLAND

Anyone who attended the 1991 London Show might be interested to read Gary Lovisi's complimentary article in Paperback Parade #29. This issue also looks at William F Nolan, Jonathan Latimer and Ace Capelli gangster stories published by British "mushroom" publishers of the 50s. (£4.50 from Zardoz or Gryphon direct).

A new magazine in the US is **"Firsts"**, about collecting modern first editions. I have an advance copy and it is a glossy, quality mag with colour cover. The June issue has an excellent article on collecting paperbacks with many covers, tips etc and also contains articles on several authors including Hammet, Chandler. I am waiting for copies from the US for sale, and should have them by now. Ask about the price, I'm not sure as yet, but I would guess around £3.50.

I have also recently obtained a copy of DAST magazine (Detective, Agents, science Fiction, Thriller). This long running mag is produced by Iwen Morelius. It looks a nice magazine but I'm afraid I could only understand Steve Holland's excellent article on Hank janson and one or two of the reviews, as the rest was in Swedish. oh to be able to read about Mickey Spillane and an article with "sex" in the title. Oh well! An English language version would sell well.

Mike Don, 233 Maine Rd, Manchester M14 7WG produces a half fanzine, half catalogue, that I think is free. It reviews SF/Fantasy books and catalogues and has letters and whats on. Take a look and buy something. Prices very reasonable (cheap).

Other interesting material arrived recently includes **Pulp Vault #19.** Now a huge A4 size perfect bound, glossy cover 112 pager.

WANTED:- Books by **TALBOT MUNDAY,** especially VALIANT VIEW (pub. in 1939), also books by J.Allan Donn. Also wanted **CS FORESTER'S** books in PAN editions and PAN Military History titles.

Caz, c/o The Fantastic Collector, 1447 Main St, Baton Rouge, LA 70802-4664, USA. Editor & publisher of THE FANTASTIC COLLECTOR, $3 plus post to above address & also via Zardoz Books £2.50(incl postage)

A huge article by Mike Ashley on Hutchinson's Mystery Story Magazine and related material should be of great interest to UK collectors of many types. The magazines had a tremendous writer list including JS Fletcher, HG Wells, Edgar Wallace, George Goodchild and 100s more. Other articles include Bill Adams, The Park Avenue Hunt Club & more plus fiction by Henry Kuttner, Lester Dent and Clifford Goodrich. Single Issues $7.95 from Tattered Pages Press, 6942 Oleander Ave, Chicago, IL 60631 or Zardoz Books (UK & Europe £5.50 incl p&p).

Burroughs Bulletin #8 (4 issues for $28 from the Burroughs Memorial Collection/ University of Louisville/ Louisville, KY 40292, USA) is a professionally produced mag with full colour front and back cover and slick interior paper. This issue features "The Story of an All Story artist: PJ Monahans", tributes to the late Hulbert Burroughs, "Burroughs and Argosy All story & more. A fantastic magazine. You can get a sample copy via Zardoz (£5) or direct.

Well there is much more around but briefly back to the BAPPC. The first meet found the diehards gleefully grabbing the many books brought along by fellow collectors and dealers, Gold Medals, Badgers, Corgis, Panthers galore. It was all good fun. Guy N Smith made it all the way from the Black Hills, and we from sunny Wiltshire. The auction found some amazing bargains eg 3 vg+ Midwoods £10, 2 Moring Hank janson's (vg) £3.75, another same £2.75, two Bloodhounds £3.25, 3 Jay Suspense £2.75, David Goodis (Banner) The Burglar £13.50, 4 Beatles books £2.75, William Irish Ace double "Waltz into Darkness" £5.75 and plenty of Heades, JD etc all cheap. Get in quick for the PPCC & BAPPBC auctions at bargain prices. Roland plans to write the day up for this or the next issue of PPCC. Meanwhile, collectors sign up for the club, if you can't make meetings it's still well worth it for the bargains, newsletter etc.

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CAPTAIN W.E. JOHNS AND THE KINGS OF SPACE:

JUVENILE SCIENCE FICTION OF THE 1950'S

by ANDREW DARLINGTON

"Our imaginations are limited to the things we know and understand. Anything beyond that we call fantasy" explains Professor Lucius Brane. "There, perhaps, lies our greatest danger; for it is almost certain that on this trip we shall see things, and do things, which our common sense will tell us cannot be true. So be prepared".

In the 1950's, the Solar System was an odd place.

But then, from a 90's perspective, Earth was an alien planet too.

After the drabness and restrictions of the previous decade, the future was suddenly a marketable commodity; Space became the place to be - clear across the age spectrum. And wedged in somewhere between DAN DARE's multiple picture-strip clones, and adult orientated Science Fiction, there was an eruption of hardback novel series aimed at pocket money and Secondary School Libraries, which played their own part in feeding ravenous myth-hungry minds. "Their adventures are reminiscent of the old days of magazine science fiction where anything could happen, and usually did" comments 'AUTHENTIC S.F. No.75' (Dec 1956), "science simply does not exist, but its lack is made up by a succession of adventures which should delight the youngsters". The uncredited writer was reviewing 'NOW TO THE STARS' - "a juvenile written by the famous author of the BIGGLES series", one of ten space travel novels produced one-a-ear by Captain W.E. Johns between 1954 ('THE KINGS OF SPACE') and 1963 ('THE MAN WHO VANISHED INTO SPACE').

There were other series; the mere fact of hardback appearance investing often highly tacky product with an illusory parentally approved respectability - licensing plot-line and scientific liberties that their trashy picture-strip counterparts couldn't get away with. Yet the fourteen 'KEMLO' books were so successful that their creator, E.C. Elliot, launched a parallel series featuring 'TAS', beginning with 'TAS AND THE POSTAL ROCKET' which lifts off from Australia's

Woomera Complex in 1955. Similarly Hugh Walters 1957 'BLAST OFF AT WOOMERA' launches the escapades of his hero Chris Godfrey which were to continue into the 1970's to some positive press reactions. "Excellent plotting and straight-forward style tend to overcome the somewhat naive simplicity for older readers" opines no less an authority than Leslie Flood (in 'NEW WORLDS No. 97). M.E. Patchett had Johnny Danger and Adam Troy, while the prolific Patrick Moore churned out a dozen S.F. novels aimed at young readers throughout the decade.

Even the mighty Isaac Asimov made a foray into the zone, beginning with 'DAVID STARR, SPACE RANGER' in 1952, although he felt it necessary to assume the a.k.a. 'Paul French' was writing within the confines of what was known, and what could be extrapolated in the 1950's. And at that time Earth was a very different planet. W.E. 'Bill' Johns died in 1968, so when his books returned to print via Piccolo paperbacks in 1980, he was denied such retroactive self-defence. His stories suffered critically as a result. But the only REAL way to judge the worth of such work is within the context of the bizarre myths and mores of the time, by comparison with its contemporaries, and subject to this literary litmus - Johns emerges quite creditably.

So be prepared ...

In 'THE KINGS OF SPACE' Group Captain 'Tiger' Clinton and his son Rex lose their way in the fog during a deer-stalking holiday in the remote Scottish highlands, and unexpectedly meet Professor Brane in Glensalich Castle, set in those heather-clad glens. Brane is a "little eccentric scientist-engineer" given to bursts of boyish enthusiasm, his "hair untidy, spectacles on the end of his nose", and an eternal "bag of caramels" which he dispenses at regular intervals throughout the narratives. In the tradition of H.G. Wells' self-financing pioneer Mr Cavor, Brane has invented the 'SPACEMASTER', a saucer-shaped craft in which our protagonists visit the Moon,

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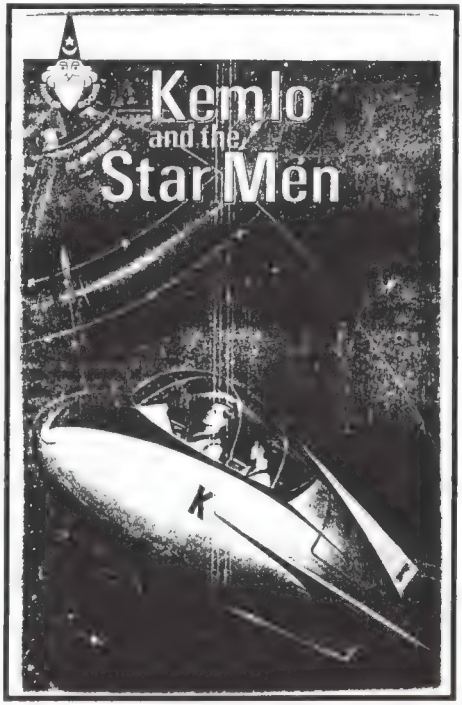


Venus and Mars in a series of fast-paced and inventive chapters. They discover that even the Moon harbours surprises - "my friends, the age-old question is answered" burbles Brane, "there is life on the Moon, both animal and vegetable. What a splendid day we are having!". Venus is a prehistoric jungle with dinosaurs and proto-humans, while Mars is a dying world with its canals over-run by deadly mosquitoes. In the second volume - 'RETURN TO MARS', Brane attempts to destroy the Red Planet's insect plague, producing horrible growth mutations and 'B'-Movie monstrosities in the process, while discovering that the Martians, far from being extinct, have migrated to the safety of the asteroid belt from where their saucers range the galaxy.

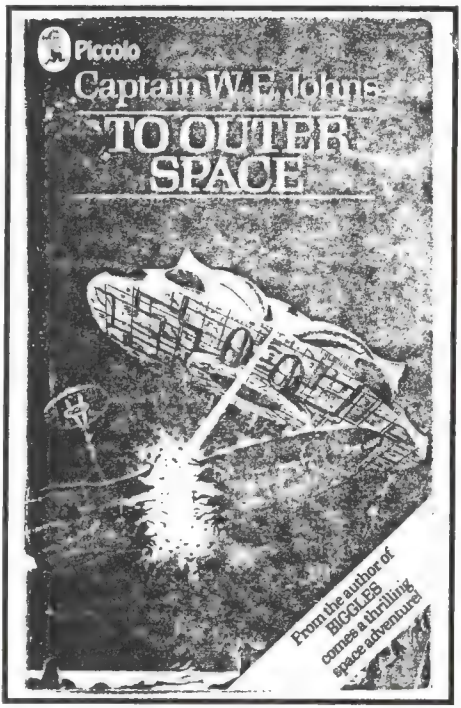
So far, so incredible ... but then, in the 1950's the Solar System was an odd place.

I originally devoured these tales around the cusp of twelve, often in the refuge of the school library during Dinner Hour. They were compulsively readable. Some of the images remain with me across the years. The Spacemaster visits Phobos, to discover that the tiny Martian moon is used as a cemetary world by the people of its primary, whose corpses are there in a partially mummified state of dehydration. Its an idea of considerable power. All of the original Hodder & Stoughton editions - the first quartet priced at a modest 7s6d, include colour plates by 'Stead', one of which, illustrating the 'Forest of Fear', also made a deep impression. The Martians take Tiger and Rex from Mino (the asteroid Ceres) to a neighbouring worldlet of 'living trees' which continue to writhe and squirm even after they've been felled for timber, "to Rex the whole thing looked unpleasantly like murder".

In many ways 'RETURN TO MARS' is the key novel to the series. Contact with the Martians/Minoans gives the Earthmen their subsequent access to the stars. It was advertised in the magazine 'NEBULA' with a splash-panel showing a rapidly ascending saucer, and blurbed "here is the second adventure of Group Captain 'Tiger' Clinton DSO RAF, his son Rex and Professor Lucius Brane; in which once again they set out in Spacemaster II to reach the Red Planet". But the reviewer for rival monthly 'AUTHENTIC No.64' (Dec 1955) - possibly editor E.C.Tubb, is less easily impressed. Brane "remains singularly unperturbed when firmly established scientific principles are flouted in front of his eyes" he scoffs. "A book for young people who are not afraid to trifle with facts and well-founded theories - or for fantasy lovers, of course".

So - just how scientifically plausible are the novels?

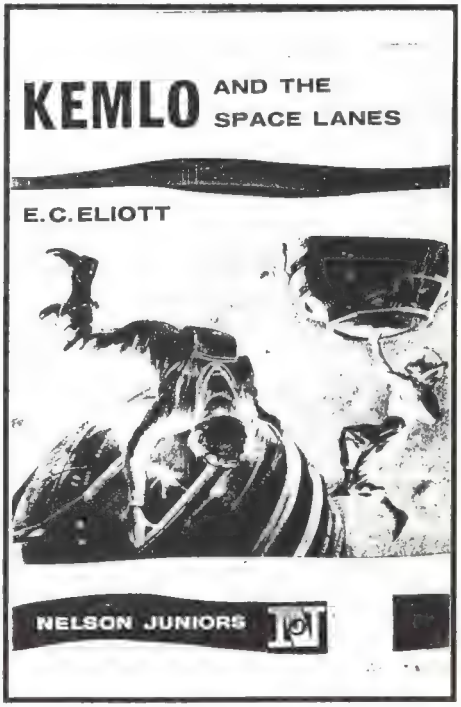
Venus was conventionally portrayed in 50's fiction as a young planet, with primitive swamp and jungle beneath its obscuring clouds, which were mistakenly thought to be composed of water vapour. Patrick Moore, promoted as an astronomer and hence 'credible', set his 1956 novel 'WORLD OF



MISTS' there, with Gregory Quest providing the heroics while "Venus provides the locale of action, with its choking atmosphere and thick fogs". Asimov, alias 'French', contributes 'LUCKY STARR AND THE OCEANS OF VENUS' in 1954, equally light-years wrong in his vision of the planet, as even its title indicates. The Moon is targeted in 'SEND FOR JOHNNY DANGER' by M.E. Patchett - whose initials modestly disguise the identity of Australian grandmother Mary Elwyn, born in 1897! Danger, commanding the first Luna-bound spaceship finds himself and his crew stranded there "with little air and less hope ..." natually, they do not die. They find and investigate strange buildings, meet stranger creatures, and finally arrive home triumphantly. So Brane isn't alone in discovering lunar life, even in the work of "an author who is recognised as one of the foremost writers in the field". (according to 'AUTHENTIC No. 72 Aug 1956). While in Hugh Walters 'THE DOMES OF PICO' hostile Moon-based aliens with evil intent project neutron streams that disrupt Earth's atomic piles. "Of course, Arthur C. Clarke has done it all before, and so much better" snipes Leslie Flood, while conceding that the novel is "far superior to the usual run of juvenile S.F.". A verdict echoed by Kenneth F. Slater writing in 'NEBULA No.33' (Aug 1958), who adds "primarily a juvenile, it should not be overlooked by adult readers".

Mars had already built an incredibly rich mythology by the time Johns got there, and his depiction is far from being the most outlandish. Patrick Moore - already wild-eyed and in illfitting suit, wrote a book of critical essays called 'SCIENCE AND FICTION', proclaimed by 'NEBULA No. 20' (Mar 1957) as "the most important book of recent months". In it he slips space fiction like a microscope slide under a scrupulously analytical eye; concluding that the only worthwhile examples of the category are "those which are accurate as they can be made in the light of our present knowledge", allowing only, and grudgingly that "a good deal of licence must necessarily be allowed". Moore - who contributed a regular 'Sky at Night' column to 'THE CHILDRENS NEWSPAPER', and produced his own textbook 'GUIDE TO MARS' (Muller at 10s6d), considered his own fiction to be both educational and agitational-propaganda for astronomy and space exploration. Yet in his 'PERIL ON MARS' (1957) his human colonists discover Martian dragonflies, and groves of Gas-plants which exhale breathable oxygen. His fantasies, although less extravagant than Johns, have proved to be just as factually inaccurate.

While - even as a kid, I found Kemlo indigestible. Published by Thomas Nelson with illustrations by either sometime DAN DARE artist Bruce Cornwall or George Craig, his adventures begin in 1954 with 'KEMLO AND THE CRAZY PLANET', going on to add 'KEMLO AND THE SPACE LANES' (1955) and on. A review of 'KEMLO AND THE END OF TIME' in 'AUTHENTIC No.84' (Sept 1957) explains that because



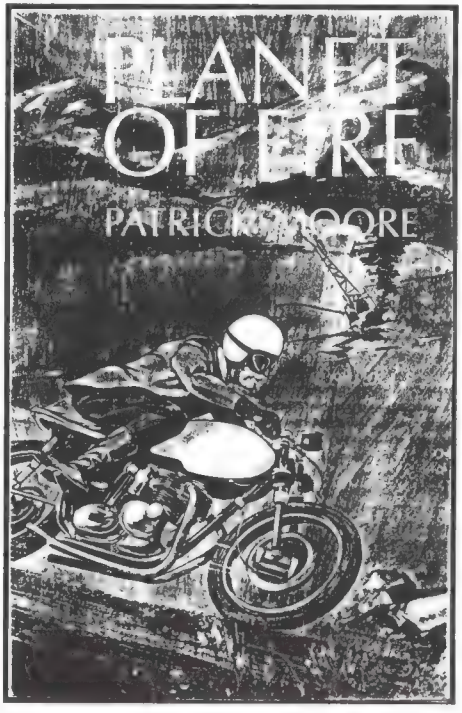
he was space-born on Satellite Belt K, in a huge wheel-shaped 'Spaceworld' Space Station, our hero and his companion Krellie don't "need any sort of helmet or protective device, and all of space is his playground". Adding "if you like logical science in your stories you won't like Kemlo"!. They similarly demolish 'KEMLO AND THE GRAVITY RAYS' with "this one deals with the fact that Earth-born men had been able to travel to space, but till now space-born men had not been able to travel to Earth. As usual, the science is not all it could be, but this lack is more than made up by the action and fast pace" (AUTHENTIC No.69 - May 1956).

Professor Brane's exploits seem almost level-headed by comparison. So yes - Johns' novels are wildly fantastic, yet only so within the accepted, is admittedly flexible, fictional conventions of the time. 'Bill' Johns is a natural story-teller, but it's his characterisation that lifts the tales above their competitors. Although Tiger fulfills all the requirements of the space hero, it's the inspired creation of Lucius Brane that ignites the novels. He is contagiously animated. A more likeable, but equally gigantic counterpart to Arthur Conan Doyle's monstrous Professor Challenger of 'THE LOST WORLD'. To extend the analogy, Challenger is also accompanied on his expedition by a 'hero' figure in the shape of Lord John Roxton, a sharp-shooter and big game-hunter not dissimilar to Tiger Clinton. In the alien world of 1950's Earth such a sporting slaughter of wild-life was considered admirable - a 90's perception would see them more as psychotic eco-terrorists.

While the teams travels continue, so be prepared ...

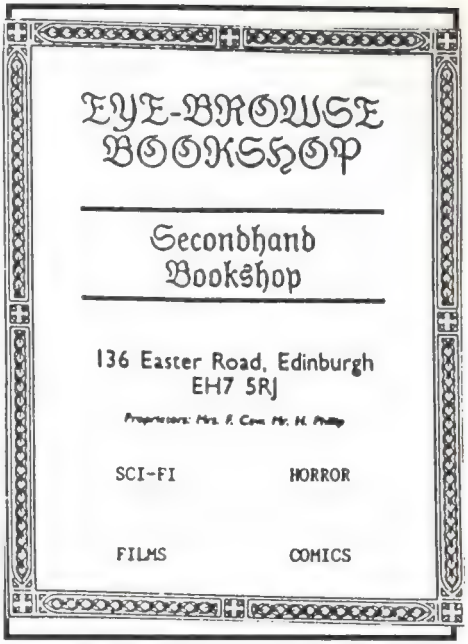
'NOW TO THE STARS' arrives in 1956, running to 190 pages with six new colour plates by Stead. 'AUTHENTIC's' verdict is predictably scathing, but this time it is also ill-digested, "the story itself concerns the further adventures of Professor Brance (sic), Mino (sic) and his other companions on a Grand Tour of the Asteroids (loosley called stars, planets, planetoids etc) ... around a solar system which, unfortunately, exists only in the imagination of the author". Although it accurately provides contemporary comment 'AUTHENTIC' was far from being the only British S.F. magazine extent at the time; but the others either include no book reviews at all ('SCIENCE FANTASY', 'SCIENCE FICTION ADVENTURES') or else choose seldom to review 'juveniles' ('NEW WORLDS', 'NEBULA'). Admittedly, Johns can give the impression that a trip to Jupiter is somewhat equivalent to, and only a little more demanding than a brisk stroll to the corner shop. But outside the genre reaction was less savage; 'MANCHESTER EVENING NEWS' finds the volume "very exciting and with sufficient deference to scientific fact to make it plausible".

Rex now has a Martian girlfriend - Morino, who joins the regular personnel on the 'Travona', a flying saucer of the Minoan Interstellar Exploration Squadron for a romp as eventful as we've come to expect.



Taking them to a world where, "without warning the beast shot forward ... open-mouthed with its back arched, its carapace looking like a row of knives". "There is also a foreword in which the writer admits that the terms star, planet, planetoid and asteroid have been somewhat loosely used for the purpose of 'easy reading'. Why this should be thought necessary is hard to understand" groans an exasperated 'AUTHENTIC No.75' (Dec 1956). With more than a little justification. In Johns' cosmology, the asteroid belt was formed by the apocalyptical disintegration of the planet Kraka, which is described with cineramic Velikovsky 'WORLDS IN COLLISION' dramatics. Although now discreditted the 'missing planet' theory was a widely held idea at the time. And it's true that many accepted classics of S.F. use asteroidal locations - Leigh Brackett's beautiful 1949 story 'THE LAKE OF GONE-FOREVER', for example, gives its worldlet both breatheable atmosphere and indiginous life-forms. So far, so permissible.

Yet Brane's eccentric assertion that comets are spat - like sparks, from stars, and even from the 'World of Fire' - Jupiter (!) is indefensible. Particularly so when one of Johns' own introductions claims that "interwoven in the story is a good deal of fact", the same essay that goes on to explain (with a straight face) that due to its axial idiosyncrasy, the polar region of Uranus "enjoys tropical sunshine"!. It's possible to fall back on space-brat Kemlo for comparable levels of oddness, '... AND THE STAR MEN' "is about weird voices, solid land inside a cloud of stardust, and the usual, extravagant adventures of the boys who live on the Satellite Belt K" ('AUTHENTIC No.66' - Feb 1956). But simpler to admit that for every one of Brane's philosophical asides, disquisitions and predictions about life's impermanence, human aggression, the arms race, or environmental despoilation, there's one of incomprehensible reign. What, for example, do we make of this: "I have an idea that some of those stars and planets are not as far away as we might



imagine. They could well be the planetoids we see from Earth for the majority move in that direction; and we are now much nearer to them. If I am right them the brightest must be comparatively close".

'TO OUTER SPACE' (1957) flirts with Space Opera concepts as the Tavona strays into the middle of a destructive galactic war, while 'THE EDGE OF BEYOND' (1958) extends their forays beyond even, "the outer reaches of the Milky Way" armed only with gleeful optimism and a ready supply of caramels. The expedition takes them on to what Johns refers to as "the older planets of the Second Region, to the almost perfect civilisation of Terromagna in the Third Region", a planet which - like Mino, becomes a friendly base for further cosmic jaunts. A stellar initiative leading to 'THE DEATH RAYS OF ARDILLA' (1959) which, in my sweaty-palmed pubescence I considered the most accomplished of the entire series - second only to 'RETURN TO MARS'. Here there be a rare sense of REAL menace, as

this excerpt indicates: "Ardilla is putting out a veritable barrage of rays. A stranger from beyond the Third Region told us that all ships in their section of the Universe have been warned to keep well clear of Ardilla. One of their ships, after sending out a signal that it was being tracked by a Red stranger, failed to return to its base ... This is causing Terromagna considerable anxiety. We are not exactly helpless, but we have no wish to be involved in an inter-planetary war". This time, action is tightly plotted and focussed, in a way that others of the series are not.

"Someone should face up to this problem" declared the Professor.

"Now wait a minute, Professor", put in Toby. "I hope you're not getting any funny notions about going to the rescue of Terromagna".

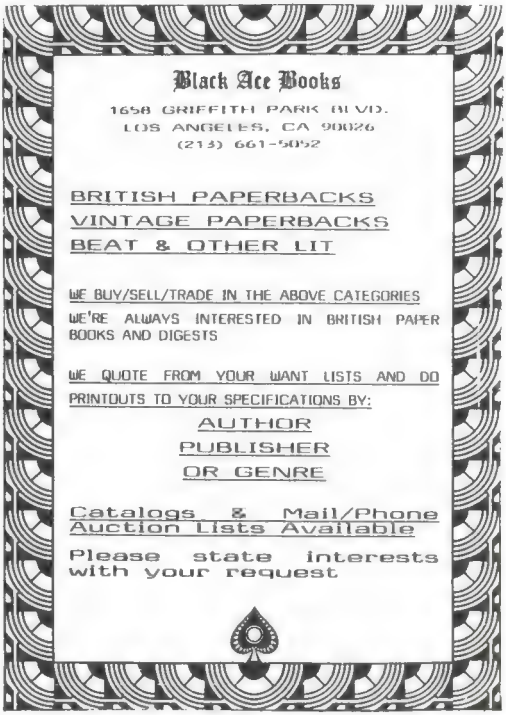
Naturally, both funny notion and rescue work out, and the Ardilla ray-belt menace is eliminated.

'Toby' is another recruit to the team - Squadron Leader Clarence 'Toby' Paul M.D., "a small, chubby little man of early middle age, with a cheerful expression which, with his figure, had no doubt been responsible for his nickname. A man of tremendous energy, as small men often are ...". Other regulars include Minoan Vargo Lentos - who perhaps borrows his forename from notorious 50's pseudonym Vargo Statten?. There's also the alien Multova, and Judkins - Brane's "imperturable seldom-speaking Butler-Mechanic".

With the arrival of 'TO WORLDS UNKOWN' (1960), taking our heroes to the threatened planet Romunda, and 'QUEST FOR THE PERFECT PLANET' (1961) space-hopping to a variety of worlds - Zora Ten, and on to meet Troglodytes, a world of Giants and a Kingdom of Apes, Hodder & Stoughton had economised to a single colour plat with monochrome line-drawings for the interior illustrations. But undismayed "... how Jules Verne would have loved all this" gloats Brane - perhaps not-too accurately.

Conan Doyle, W.E. Johns came late to science fiction, bringing a refreshingly boyish zest to the genre. He was already 61 when he wrote 'THE KINGS OF SPACE', leaving him open to accusation of opportunism and of gate-crashing the 'new thing'. Yet equally Johns' continuing infatuation with aerial adventure makes Brane's voyages beyond the atmosphere a natural evolution, he'd even been an active participant in the infancy of flight himself, joining the Royal Flying Corp in 1916 - to be shot down and captured during a bombing mission over France two yars later. It was only then, after serving further time in the post-war R.A.F., that Flying Officer Johns allowed his fictional counterpart, and most famous creation - 'BIGGLES', to take over and act out the fascination. Tiger Clinton similarly has R.A.F. precedents, as a back-room member of the Royal Aircraft Experimental Establishment.

Captain James Bigglesworth R.A.F. debut-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ted in a 1932 short story for 'POPULAR FLYING' - a magazine W.E. Johns himself edited. From there, adventures proliferate at an astonishing rate, with long-running serias and stories a regular feature of 'MODERN BOY', as well as contributions to 'BOYS OWN PAPER'. Biggles went on to be launched initially in comic-strip format in the 50's as 'THE ADVENTURES OF BIGGLES', nine issues drawn by Albert Devine for Strato Publications. By 1960 Air Police Inspector Biggles, with his pals Bertie and Ginger made it to the T.V. screen (with Ginger - played by John Leyton, even hitting no.1 on the pop charts!) and becoming a spin-off full-colour front and backpage strip beautifully illustrated by Ron Embleton for 'T.V. EXPRESS'. Here our hero is hot on the heels of Von Stahlein, an international crook responsible fgor the kidnap of a British Government. A not untypical Bigglesian scenario, but even before its first episode there were intimations of new developments. In a 1953 novel 'BIGGLES HITS THE TRAIL' Johns' trio tackle a mysterious race of invisible men with deadly rayguns.

Early in the decade Bill Johns met Willy Ley - German-born author of 'THE CONQUEST OF SPACE' (1949) and a tireless propagandist for space exploration. Ley, alongside other rocket enthusiasts, shifted and fired Johns' interest in the fictonal potentials of these newer possibilities in aeronautics, to when - in Johns' words, "interplanetary flight becomes as commonplace as air travel is today". Lucius Brane could trace his ancestry directly to that meeting, and before that to young Bill Johns adrenalin high on his own first flight. The Scots setting of Brane's Glensalich Castle also has its roots in reality. W.E Johns lived for several years in Scotland, before moving to Hampton Court.

There are two final Space novels - 'WORLDS OF WONDER' (1962), and 'THE MAN WHO VANISHED INTO SPACE' (1963) with a price hike to 9s6d, and - for the second, no illustrations at all. The action in the last book opens with the discovery of a mysterious object floating in space which turns out to be a Highland Gamekeeper, and then travels via the Tavona as far as the Fourth region of space and the new planet Vallon. But although Brane's voyages end with Johns death, Biggles forays into S.F. go on to outlive them both. AQ picture-strip 'BIGGLES AND THE MENACE FROM SPACE', written and illustrated by Bjorn Karlstrom, arrived in 1981.

From a 90's perspective Captain W.E. Johns universe is odd indeed. But, with certain reservations, it's still a hugely enjoyable place to be. So be prepared!

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TO OUTER SPACE (Hodder & Stoughton 1957/ Piccolo 1980)

THE EDGE OF BEYOND (1958)

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TO WORLDS UNKOWN (1960)

QUEST FOR THE PERFECT PLANET (1961)

WORLDS OF WONDER (1962)

THE MAN WHO VANISHED INTO SPACE (1963)

BY C. ROCKWELL:-

TOM CORBETT, SPACE CADET: DANGER IN DEEP SPACE (1953)

BY E.C. ELLIOT:-

KEMLO AND THE CRAZY PLANET (Thomas Nelson 1955)

KEMLO AND THE SPACE PLANET (Thomas Nelson 1955/Merlin Books paperback)

TAS AND THE POSTAL ROCKET (Panther 1955)

TAS AND THE SPACE MACHINE (Panther 1955/illustrations. Cornwall)

KEMLO AND THE STAR MEN (Thomas Nelson 1956 - 5s)

KEMLO AND THE GRAVITY RAYS (Thomas Nelson 1956 - 6s)

KEMLO AND THE END OF TIME (Thomas Nelson 1957 - 196pp - 6s)

KELMO AND THE SPACE MEN (1959)

KEMLO AND THE SATELLITE BUILDERS (1960)

KEMLO AND THE ZONES OF SILENCE

KEMLO AND THE SKY HORSE

KEMLO AND THE MARTIAN GHOSTS

KEMLO AND THE CRATERS OF THE MOON

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KEMLO AND THE PURPLE DAWN

BY ROBERT A. HEINLEIN:-

RED PLANET (1949)

STARMAN JONES (1953)

BY M.E. PATCHETT:-

KIDNAPPERS OF SPACE (Lutterworth Press 1953)

ADAM TROY, ASTROMAN (1954)

LOST ON VENUS (1954)

SEND FOR JOHNY DANGER (Lutterworth Press 1956 - 6s6d)

THE VENUS PROJECT

BY ISAAC ASIMOV (originally as PAUL FRENCH):-

DAVID STARR, SPACE RANGER (1952)

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LUCKY STARR AND THE OCEANS OF VENUS (1954)

LUCKY STARR AND THE BIG SUN OF MERCURY (1956)

LUCKY STARR AND THE MOONS OF JUPITER (1957)

LUCKY STARR AND THE RINGS OF SATURN (1958)

BY PATRICK MOORE:-(" ... they are jovial, though stereotyped ..."Peter Nicholls 'ENCYCLOPEDIA OF SCIENCE FICTION')

MASTER OF THE MOON (1952)

THE FROZEN PLANTE (1954)

ISLAND OF FEAR (1954)

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EARTH SATELLITE (Eyre & Spottiswoode - 1955 faqctual history of orbital vehicle's)

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SCIENCE AND FICTION (Harrap - 1957 critical essays - 192pp - 10s6d)

RAIDERS OF MARS (1959)

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BLAST OFF AT WOOMERA (Faber & Faber - 1957 - 15s)

THE DOMES OF PICO (Faber & Faber - 1958 - 196pp - 13s6d)

OPERATION COLUMBUS (Faber & Faber - 1960 - 16s)

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YESTERDAY'S ICE CUBES

or Name-Dropping On The Five Yard Line

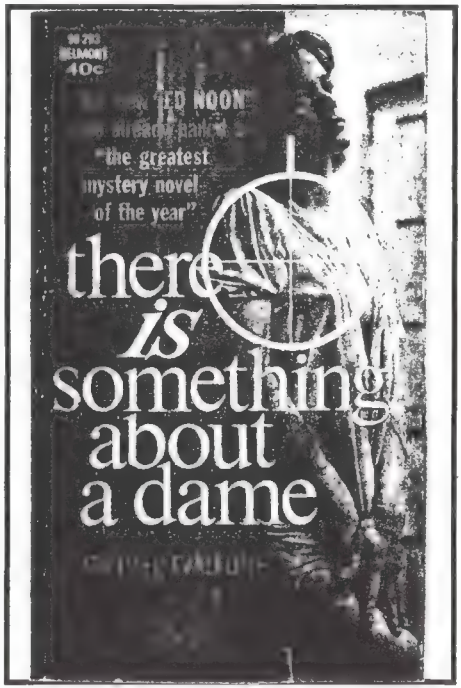
by Michael Avallone

Who remembers Runner-Ups or Second Bests? Nobody, that's who. I didn't win the M W A Best First Mystery Novel Edgar in 1953 for The Tall Dolores because Ira Levin beat me out with a KISS BEFORE DYING. A year later, despite my greatest reviews, DEAD GAME could not turn aside Raymond Chandler and The Long Goodbye. Nothing could that year.

Editor Noah Sarlat paid 300 Newsstand Publication dollars to run a condensation of an Ed Noon novel, The Living Bomb as a book bonus for the November 1963 issue of FOR MEN ONLY. "Mr. President, You Are Going To Die!" (they had changed the title as they usually did for the different medium) prophetically blared form that particular magazine cover --- and that issue was still on display all over the country on November the 22nd. When Lee Harvey Oswald triggered the shots heard round the world. For weeks, kind of like Rex Stout, I expected the doorbell to ring. But the FBI never called. They should go see the Big Liar, Oliver, who manipulates all truths like mad. He could have worked for Goebbels. Check on the selective whoppers in Platoon, Born ON The Fourth Of July, The Doors and JFK.

In 1962, a London newspaper had credited Ian Fleming with the writing of THE LIVING BOMB, claiming it was the story source for the film Dr. Strangelove.(!) Fleming 's secretary wrote me very politely and apologetically about this, remarking that Mr Fleming got a big laugh over the mistake and hoped I would to. Sure I did but so much for the accuracy of so much history.

Circa 1948-73, Mickey Spillane couldn't have gotten any kind of MWA membership card with either a million dollars, a tommy gun or a pass form The Pope. A fact of life the living members of those days will still deny with a passion---see Hillary Waugh, Dorothy Salisbury Davis, Lawrence Treat, Harold Masur for openers--but all that changed when the Young Turks came into power and started making noises about Hardboiled Originals, I-Grew-Up-Reading-Mickey--see Max Allan Collins, Robert Randisi, Bill Pronzini, John Lutz for closers-



--and now Der Spillers has his MWA honors. Something, believe me, which had to make Rex Stout, Ellery Queen, George Harmon Coxe, Erle Stanley Gardener, Cornell Wollrich, Stanley Ellin and Robert Fish do handsprings in their graves, if some of them hadn't been cremated. You could look it up. Mickey has had the last laugh, yes, but he got no chair, drinks or respect from these guys.

The Ace Double Book of The Case of The Bouncing Betty and The Case of The Violent Virgin, 1957, Noon Novels #6 and #7, was the very first time Wollheim, Wyn and Company put the same author and the same lead character back-to-back. They cleaned up on the selection. I didn't.

When MISSING! (Signet) debuted in 1968, it carried a dedication to Cornell Woolrich, who was alive when I wrote To Cornell From Mickey but dead when the book hit the stands. Prophetic, indeed. It is somehow appropriate that another tragic titan of another cosmos, Judy Garland, is buried in the same cemetary. Ferncliff in Hartsdale, New York. Woolrich was certainly the Norman Maine of the mystery world. Just as Judy the Dorothy of Oz became the adult, Vicki Lester. Both these stars were born to die tragically. And they did.

Denise and Alan Yates (the late Carter Brown) are the godparents of Susan Avallone. She is the present Editor and Compiler of Film Writer's Guide, 1991 Edition. But considering whose daughter she is, she is also working on a novel. Bloodlines will tell.

I am currently writing my 210th full-length novel. Wish me luck.

I really need it in this area of Mother Knows Best.

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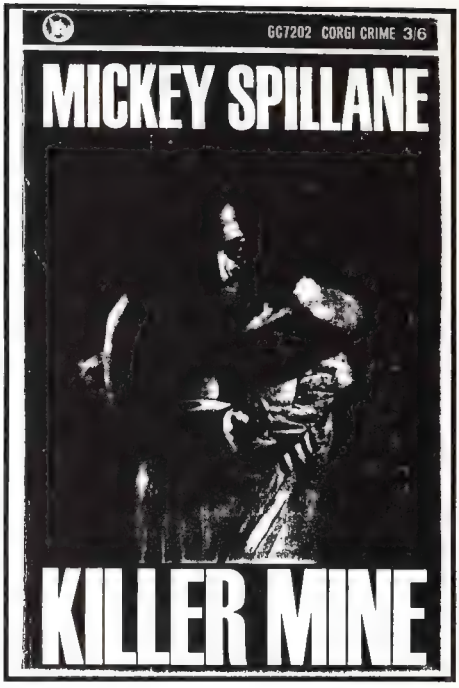

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2. I have many books published by a major company, then published by say Pan eg. Ist published by Collins, then a Pan edition printed with "This Edition published 1966", is this a first edition in paperback?

Tricky questions!

First I must mention Paperback Originals (PBO), this may or may not be stated (for example many JD MacDonald Gold Medals, and other Gold Medal authors saw their books as a PBO). These may have a statement on the cover or inside to this effect. Another example would be the Corgi, Mickey Spillane novel "Return of the Hood", this states inside that it is the 1st GB edition, in fact it is the first World edition, and as a result is more desireable than others printed by Corgi. Increasingly PBOs by collectable authors are highly sought after eg Koontz, Dick, Thompson etc as genuine First Editions of novels.

First edition in paperback, should really mean the first paperback edition published worldwide. Sometimes this is stated on the cover or inside, but it often is not clear whether this is the first in the country of publication or internationally. Extra complications arise in that novels are sometimes published complete or in abridged forms under different titles.

Sometimes the only information is "This edition 1966", say. Pan are notorious for this. As a guide, if the paperback is published within a couple of years of the hardback, then it should be a paperback first. Sometimes they can be reprints. Thankfully the majority of paperbacks do identify the printing on an inside page, and reprints are often of reading interest only. However there are collectors of say, all James Bond editions and reprints.

The fun of the hobby in many cases, is the detective work of finding out new pseudonyms and books published by favourite authors. This is the main drive behind PPCC and magazines such as Paperback Parade and Books Are Everything (BAE), and much new information has recently come forward.

So the answer is, to find the relevent lists and updates in these magazines. Try Richard Williams' excellent publishers lists (eg Pan, Penguin & many, many more), available from Dragonby Press, 15 High St, Dragonby, Scunthorpe, DN15 0BE, or buy the Warren or Hancer Price Guides to US pbs (available from Zardoz).

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Perma Books (USA) first edition - Too Hot To Handle (Dec 1956- M3070).

Popular Library (USA) first edition - You Asked For It (April 1955- No 660).

The following James Bond "spoof" books were all published in the USA during the mid 1960's and are permanent wants: Gamefinger; 0008 Meets Gnatman: Our Man From Sadisto; Our Girl From Mephisto; Nautipuss; Go-Go Sadisto; The Desdemona Affair; Pussy Lamour and the Three Bears. Any other Agent 0008 titles not listed are required.

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WILLIAM J. ELLIOTT

by Steve Holland

Research can take you down some interesting roads. Every now and then you get a lucky break and at other times you seem to find only dead ends. The most annoying of all are those authors whose lifestyle would be as interesting as their books if only you could dig up the facts. William J. Elliott is one of those authors.

I became interested in Elliott when I was doing some research into publisher Gerald Swan. Elliott appeared to be one of his most prolific writers, certainly of novels. Bill Lofts (who had the fortune of knowing Swan) confirmed that Elliott was indeed Swan's most prolific writer, although there was no information about any pen-names, and also that he had died sometime in the 1940's. The British Library and English Catalogue of Books gave his full name as William James Elliott, and the latter his year of birth as 1886. Bill also mentioned that there was another little mystery: Elliott had written a fill-in Sexton Blake story for *Union Jack* in Xmas 1931 when the regular writer was indisposed. It was his only contribution to the saga, and the question it poses is why would an unknown writer be used?

The best way to discover anything about an author is to check his books. The real clue about Elliott was the novel "Fit-Up!" (1942) which had a signed introduction. In it Elliott mentions that he was an actor on the stage. The book was dedicated to the people of Bedmond, a village in Hertfordshire. That meant we had not only a career, but also a place to look. Back in those days I had a phone, and spent a full day phoning up local libraries for the area to see if they could supply any information. As it became clear that they could not help I took a different course, and contacted some of the older residents of the village (I don't recommend doing this off the cuff. The local librarian put me in touch with friends of hers whom she knew warned first that I would be calling). A number of them remembered the family, who had taken a cottage at the "posh end" of the village, and Elliott, who had the habit of wearing a battered cape when on his walks. The household consisted of Elliott's wife, Phyllis, a daughter, and a secretary, Penny. There was also a son, Max (one of the later books was dedicated to him). Another book dedication is to writer E.C. Buley, and mentions The Street, presumably Fleet Street as Buley was chief sub-editor of *Reynolds* magazine. Buley died in 1933, so could Elliott have been a journalist in the early thirties? There is a William J. Elliott registered as having died in 1947 who could well be our author, but his age does not tie in with the one listed above.

The few known facts made Elliott interesting, but the latest development makes him an even more fascinating character. It would seem that Elliott was a prolific writer of screen-plays for silent movies around 1920-22; he wrote fourteen of the first series of Oswald Stoll Sherlock Holmes films, and later wrote the Stoll version of "Hound of the Baskervilles". These featured Eille Norwood as Holmes, and Elliott himself had a small part in one of the films. Elliott also worked on stories by Charles Dickens, E.P. Oppenheim, Ethel M. Dell and Marie Corelli amongst others. In 1926 he wrote and directed some shorts for the Raymond-Elliott British Photoplays which would appear to be his last work for the films. Books started to appear from Gramol under his own name and the pen-name Winifred J. Elliott in 1931, but he may have been writing "sensational" novels in the late-1920's for Federation Press of the Paul Renin type. His most productive period began in 1939, when his association with Gerald Swan started, but a great deal of work for Swan was almost certainly hidden away under pen-names (some are obvious, like W.E. Tillott and Leopald J. Wollett). Presumably he was a full-time writer by that point, but his early career certainly deserves some more investigating.

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Novels by W.J. Elliott

The Silver Panther London: Gramol, Mar 1931

The Suicide Circus London: Gramol, Mar 1931

The Yellow Fiend Dublin: Mellifont, 1932

The Wolf of Corsica Dublin: Mellifont, 1932

Curse of the Hand Bath: Target Publications, 1933

Sinister Square Bath: Target Publications, 1933

The Knifer Bath: Target Publications, 1933

False Pretences Dublin: Mellifont, 1934

Miss Crusoe Dublin: Mellifont, 1934

A Bride In Filmland Dublin: Mellifont, 1934

The Terrible Twins Dublin: Mellifont, Oct 1934

Her Lost Lover Dublin: Mellifont, 1935

Nursury Nights Entertainment (with Phyllis Elliott) Dublin: Mellifont, 1935

The Circus Girl At School Dublin: Mellifont, Jul 1935

Terror of the Theatre London: Wright & Brown, 1936

"...And Worms Have Eaten Them..." London: Gerald Swan, 1940

The Demon of Desire London: Gerald Swan, 1940

Slaves of Desire London: Gerald Swan, 1940

Lost Souls In Bohemia London: Gerald Swan, 1941

Shipwreck Passion London: Gerald Swan, 1941

The Circle of Death London: Gerald Swan, 1942

Dope Devils London: Gerald Swan, Jul 1942

Freak Racket London: Gerald Swan, Jul 1942

Tough Ghosts London: Gerald Swan, Jul 1942

Bren Hardy, Tough Dame London: Gerald Swan, Aug 1942

Snatched Dame London: Gerald Swan, Aug 1942

Fit-Up! London: Gerald Swan, Oct 1942

Triggers Are Trumps London: Gerald Swan, Dec 1942

Raggedipup Tony and the King of the Crossword Isles London: Gerald Swan, Dec 1942

"Silk" London: Gerald Swan, Jan 1943

Captain Lion London: Gerald Swan, Mar 1943

The Rabbit Who Wanted to See the World London: Gerald Swan, 1943

He Met Mr Moon London: Gerald Swan, Jul 1943

Shot Silk London: Gerald Swan, Sep 1943

William Elliot Checklist (cont)

Shadow Show London: Gerald Swan, Nov 1943

Fooey the Frog London: Gerald Swan, Mar 1944

Bren Hardy Again London: Gerald Swan, Nov 1944

Mystery of Me...? London: Gerald Swan, Feb 1945

Fooey's Nice Birthday London: Gerald Swan, Feb 1945

Gunning In England London: Gerald Swan, Mar 1946

Kissed Corpse London: Gerald Swan, Nov 1946

Man of Steel London: Gerald Swan, Nov 1946

The Running Killer London: Gerald Swan, Jan 1947

Sheer Silk London: Gerald Swan, Aug 1947

Tomorrow's Spectacles London: Gerald Swan, Dec 1947

Spun Silk London: Gerald Swan, Apr 1948

Redlance London: Gerald Swan, Aug 1948

£1,000,000 London: Gerald Swan, Apr 1949

Novels as Winifred J. Elliott

Carlotta Comes to Claythorpe London: Gramol, 1931?

Her Hidden Crime London: Gramol, Aug 1931

Non-Fiction

Allah Il Allah: Being the Life Story of Ex-Legionaire Anthony James Querie London: Sampson Low, 1936

Cameos From the Prize Ring (with Arnold Wilson) Dublin: Mellifont, 1939

Great Stars of the Prize Ring Dublin: Mellifont, 1939

Life-Long Sex Harmony London: Gerald Swan, 1939

Footprints in Sand London: Eldon, Dec 1939

Screenplays

Bleak House (by Charles Dickens) Ideal, 1920

Will o' Wisp Comedies (8 in series: Horatio's Deception, A Complete Change, The Other Dog's Day, A Little Bet, Oh! Jemmah!, A Pair of Gloves, The Bitten Biter, Home Influence) Gaumant, 1920

The Ever Open Door (by George R. Sims & H.H. Herbert, play) Ideal, 1920

Colonel Newcome the Perfect Gentleman ("The Newcombes" by William Thackery) Ideal, 1920

Beyond Dreams of Avarice (by Sir Walter Besant) Ideal, 1920

The Channings (by Mrs Henry Wood) Master, 1920

Innocent (by Marie Corelli) Stoll, 1921

The Adventures of Sherlock Holmes (14 in series: The Dying Detective, The Devil's Foot, A Case of Identity, Yellow Face, The Red-Headed League, The Resident Patient, A Scandel in Bohemia, The Man With the Twisted Lip, The Beryl Coronet, The Noble Bachelor, The Copper Beeches, The Empty House, The Tiger of San Pedro, The Solitary Cyclist) Stoll, 1921

A Gentleman of France (by Staley J. Weyman) Stoll, 1921

The Place of Honour (by Ethel M. Dell) Stoll, 1921

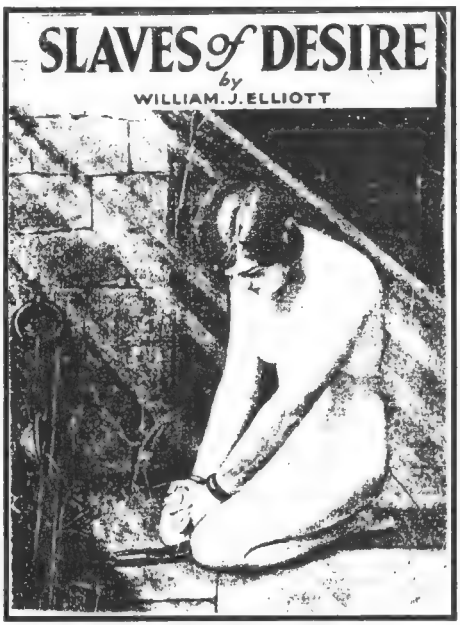
The Hound of the Baskervilles (by Arthur Conan Doyle, with Dorothy Westlake) Stoll, 1921

General John Regan (by George A. Birmingham, play) Stoll, 1921

The Experiment (by Ethel M. Dell) Stoll, 1922

A Lost Leader (by E.P. Oppenheim) Stoll, 1922

Little Stories of Everyday Life (3 in series: The Cab, The Contrast, The Test) Raymond-Elliott, 1926



W.C. TUTTLE

by Ivor Sainsbury

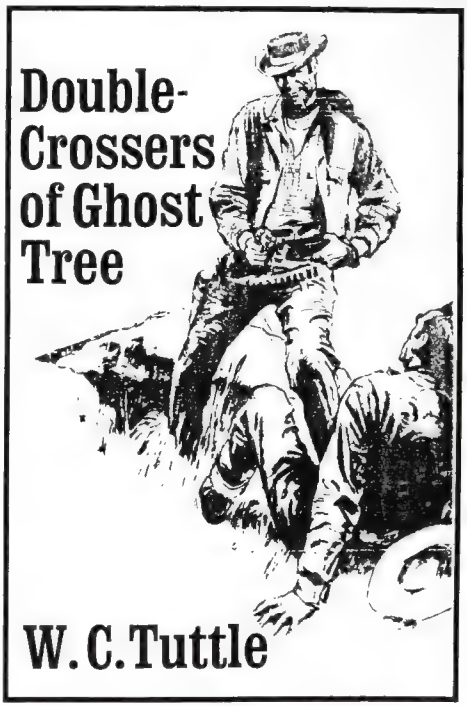
WILBUR COLEMAN TUTTLE was born in Glendive, Montana Territory, on 11th. November 1883. After education in local schools, he worked as a sheepherder, cowpuncher, salesman, railroader and forest ranger. He was a baseball player and manager, and was President of the Pacific Coast Baseball League from 1935 to 1943. He married Bertha M. Stutes in 1927, and they had one son, Gene (see Appendix). There is some doubt about his death - the only information I have found, on the dust-jacket of one of Gene's books, is that he died in 1969 at the age of 83!

W.C. Tuttle became a free-lance writer in 1915 and published over 1,000 magazine stories, the first being "Magpie's Night-Bear". An extensive list is given in James Vinson's "Twentieth Century Western Writers" under the heading "Uncollected Short Stories". As with the lists for Max Brand and probably other authors, some of the stories are of novel length and have been published in book form. A more accurate heading would be "Magazine Stories". Changes of title between magazine and book, Transatlantic changes and even by one publisher for different editions, make correlations difficult. It would require much more extensive reading than I have found possible.

"Magpie's Night-Bear" and most of Tuttle's other early stories appeared in "Adventure"(New York). Gradually he branched out into other New York magazines - "West", "Western Story" and "Argosy". This continued until 1941.

Between 1945 and 1958 Tuttle favoured British magazines: "West" (Kingswood, Surrey), "Thrilling Western" and "Exciting Western" (both London). The two last-named magazines were published by Atlas Publishing & Distributing Co. Ltd. by arrangement with New York magazines and are described as British editions: Vinson makes no reference to the New York publications.

Tuttle's first book was "Reddy Brant, His Adventures", published be Century (New York) in 1920. Apparently there was no British edition. The second book, "The Medicine Man", appeared in 1925; like many of Tuttle's books it seems to have achieved its first book publication in Britain by Collins (very much Tuttle's main British book publisher), and only considerably later in the U.S.A. - in this instance in 1939 by Houghton Mifflin (Boston, Mass.). Perhaps American publishers were not very interested in stories which had only recently appeared in American magazines. Indeed,



EDGAR WALLACE

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SCIENCE FICTION/FANTASY/HORROR CATALOGUE No.3 (Spring 1990)

Issued by Ken Cowley, "Trinity Cottage", 153 Old Church Road, Clevedon, Avon, England, BS21 7TU. Telephone: Clevedon (0272) 872247

there seems to have been no American book version of many stories which exist in this form in Britain. The Garden City Publishing Company (N.Y.) issued a number of Tuttle books around 1926, Houghton Mifflin was the publisher from 1927 to 1951 and then Avalon (N.Y.).

"The Medicine Man" was the first book to feature "Hashknife" Hartley and "Sleepy" Stevens. These were the most noted of Tuttle's series characters and appeared in some 30 books, out of the 80-90 which he wrote in all. Accordingly, some description of them seems called for.

Hartley, usually given the Christian name Henry, but occasionally George, was a son of a travelling range preacher in the Milk River Country of Montana. The family was a large one, so Hartley soon had to make his own way; he was working as a cowhand before he entered his teens. He already had an urge for travel and worked at various ranches in Montana and adjoining states, becoming a top hand after a few years. Then he started wandering towards the Mexican border, eventually coming to the Hashknife outfit which lent its name to a novel by Zane Grey. Here, Hartley acquired his nickname and his partner. David Stevens, known as "Sleepy" because he was anything but, hailed from Idaho, and was also possessed of wanderlust. They teamed up and thereafter rode as partners.

Hashknife was well over 6 feet tall, lean and with the inquiring mind of a detective; whenever he came across a mystery he could not rest until he had solved it. Sleepy was of medium height, stocky and merry-looking; he was a first-rate back-up for Hashknife.

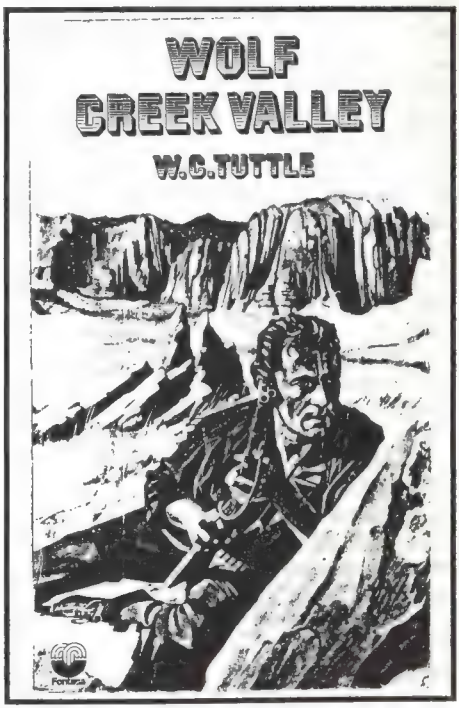
They continually travelled from one place to another "to see what was on the other side of the hill", never staying in one place for long. They had a pipe-dream of one day buying a ranch and settling down peacefully, although they very rarely had any money and knew they would wander until they could wander no more.

Hashknife used his mind in the interests of justice, not always the same as the law, and would never act as a lawman. Occasionally the pair took on a job for the Cattlemen's Association, but mostly they travelled where they would, and just happened to run into trouble.

Both were cattlemen, and Sleepy expressed a hatred of sheep. But they were prepared to help sheepherders if circumstances warranted.

The alcohol consumption in Tuttle's book is usually high, and often leads to horseplay which is one of the humorous aspects of his stories. Hashknife, as befits the son of a preacher, was relatively abstemious, and Sleepy too rarely overindulged. Their backchat is another source of humour.

They can be regarded as the prototypes of Tuttle's typical pairing of two cowpunchers of contrasting appearance, particularly in height. This extends to many of the pairings



of a sheriff and his deputy. There are here two additional elements. The sheriff, if honest, may be murdered part-way through the story. In some other books, he proves to be one of the crooks; indeed, one story is titled "The Renegade Sheriff" (1953).

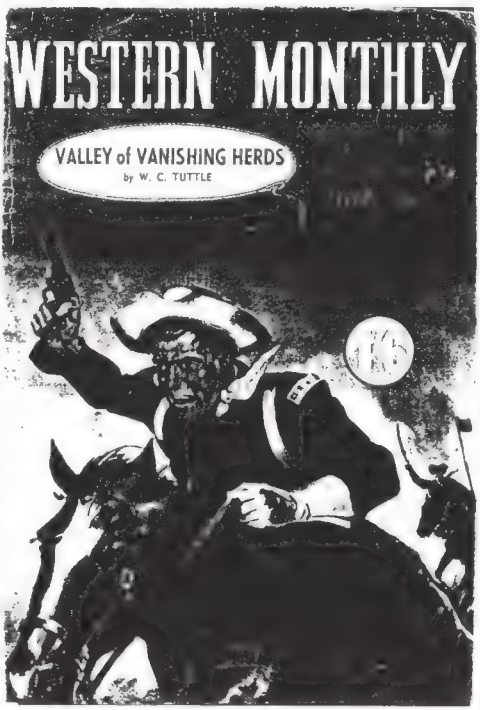
Hashknife and Sleepy's adventures extend throughout Tuttle's writing career, to the last book to be published - "Red Trail of a .41" in 1978.

Going on to other characters, "Sad" Sontag appeared in about half a dozen novels, from "Sad Sontag Plays his Hunch" (1926) to "Medicine Maker" (1978). He was another tall lean individual, a cattle buyer, assisted by "Swede" Hartigan, a mixture of Gaelic and Norse. Whilst Tuttle's Scandinavian and Mexican characters usually speak broken English (some of the Mexicans even to each other in preference to Spanish), Hartigan's Irish half enables him to speak perfect American.

"Brick" Davidson, so called for the colour of his hair, is the sheriff of Sun Dog County in "Sun Dog Loot" (1926). This story presumably has links with the screenplay "Sun Dog Trails" which Tuttle wrote with Daniel Whitcomb in 1923. Incidentally, Tuttle wrote or co-wrote four screenplays between 1922 and 1928. Brick's deputy is "Harp" Harris, 6ft. 2in. tall and extremely thin. His nickname derives from his mistaken beliefm that he can play the jew's-harp. Nevertheless, after one of Tuttle's typically humorous courtships he wins the hand of the schoolteacher. In "The Redhead from Sun Dog" (1930), Brick helps a friend, unjustly convicted of murder, to escape from jail, resigns his post and takes off after the real murderer. Brick also features in the post-war book "The Singing Kid" (1953). Ten years older than in "Redhead", he has been a ranch owner, married and widowed in the meantime. Tired of the cold winters of the northern ranges, he is seeking to buy a ranch in Arizona, but inevitably is diverted from this task by an outlaw gang. The Singing Kid himself, incidentally, is a representative of another of Tuttle's typical characters, the peace-loving dude who "comes good when the chips are down".

We now come to Tuttle's most farcical series, although as always there are crimes to be solved and criminals dealt with appropriately. These feature Henry Harrison Conroy, who first appered, I believe, in the story "Henry Goes to Arizona" in "Argosy" during 1935, and the book "Henry the Sheriff" (1936). He is described as of tank-like proportions, with a round, moon-like face and a huge, putty-like nose. His appearance was well suited to his career as a vaudeville comedian, but vaudeville waned and an uncle left him a ranch in Wild Horse Valley, Arizona, near to Tonto City. Conroy took over the ranch,

although one has the impression that little ranching was done. Anyway, the local populace elected Conroy sheriff as a joke, and Henry compounded the joke by appointing Judge Van Treece as his deputy.



The Latter was 60, well over 6 feet tall, and his career as a lawyer had been ruined by an excessive thirst (not for water!). The jailer, Oscar Johnson, was a giant Swede of the fractured English variety. His courtship of Josephine Swenson, a large raw-boned 35 year old, runs through the series, and is typically humorous (and unsuccessful). Oscar is jealous of Olaf, a Norwegian, and Oscar occasionally suffers from Josephine's fists as a result. Conroy and his associates appear in about half a dozen books, up to "Galloping Gold" in 1961.

The final series characters I wish to mention are "Tombstone" Jones and "Speedy" Smith. Whether or not Tuttle intended it, this pair seem to be caricatures of Hashknife and Sleepy. Tombstone is 7 feet tall and "as meaty as a baseball bat", while Speedy is 5ft. 7in., bowlegged, and if anything even thinner than Tombstone. They feature in at least 6 novelettes in "Exciting Western" (British edition) - 4 in 1951 and 2 in 1954, and I believe in the novel "Double Trouble" of 1964. They work fairly consistently, if reluctantly, for the Cattlemen's Association.

Tuttle's non-series stories are naturally similar in type to the series ones and call for no particular comment. I will merely mention that there are two collections of short stories "Me And Rudolf"and "Piperock Tales", which were published in New York by Avalon in 1958 & 1963 respectively but have not appeared in Britain.

W.C. Tuttle's merits are an easy narrative style, the frequent humorous incidents and dialogue, and violence which is kept within bounds in the context of Western fiction. A drawback in the early books (up to about 1929) is that the conversation of most of the characters is full of expletives, which are not printed but represented by dashes and give a disjointed effect. Thereafter Tuttle cleaned up the dialogue considerably and felt able to print the remaining expletives.

A number of the humorous episodes are horseplay resulting from drunkeness and occur uneasily close to tragic incidents, but this doubtless did happen in the Old West.

Tuttle's writing is sometimes over-leisurely, perhaps more so in his earlier books. One hold-up in the action is where some interesting event takes place, and a witness describes the affair at some length to a number of different characters at various times. Also Tuttle makes excessive use of characters meeting for the first time, being introduced by a mutual acquaintance, and shaking hands. These things can be a little tedious when they happen several times in one story.

For me, however, W.C. Tuttle's strengths far outweigh his weaknesses.

APPENDIX.

W.C. Tuttle's son Gene (date of birth unknown) has also written a number of Western novels. In common with Romer and Loren Zane Grey, he appears only to have started this activity after his father's death. Unlike the Greys, however, Gene did not continue the adventures of his father's characters.

I know of eight books by Gene Tuttle; the earliest is "Slade" (1971). Slade is Gene's series character, also appearing in "Slade, Range Detective" (1973) and "Bullets Talk" (1983). Two miscellaneous books are "The Range Guardian" (1972) and "Buckshot Bite" (1982). No information is to hand on "Cattleman's War", "Revenge in Peace Valley" or "The Silver Cowboy".

Gene Tuttle's books follow the pattern set by his father, with an element of humour and rather leisurely action.

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I've been accused of worse things than being in a stable with a defunct magazine (Maurice's reply to a letter, issue 5); I can't quite think what it was, but I'm sure it'll come to me. Mind you, as I now work with the delightful Ms. Cook, ex-assistant editor of Books Maps and Prints, I can reveal that when she took over the title it had been (in her words) "run into the ground" by the previous editor. Fantasia, on the other hand went down through interference from above, turning a good magazine on superheroes into a glossy loser of a film mag (the company went out of business within a couple of months, and is now in the hands of the liquidators). The advantage is that I get to pick up the better writers, and Comic Collector has been able to run articles by Norman Wright (stalwart of BMP) and Paul Birch (ex-editor of Fantasia), so there is a silver lining to it all.

Comic Collector was, in fact, already out of the paddock and in the stalls when I was offered the job of taking a whip to its back end. Mind you, it wasn't quite the horse I wanted, so it took it little training. A few months and a lot of headaches later, we're sitting pretty as leaders in a field of one, and we've some great plans - starting with a change of name to Comic World, which reflects the wider coverage the magazine has. There are also a few other surprises lined up...but you'll have to pick up a copy to find out what they are!

I'll stop plugging stuff for a moment and trot into something else:

Mark Goulden and Pinnacle Books

Whilst Francis has tackled the Burroughs reprints with his usual eye for detail (whatever happened to "Marvelman Mysteries"?), I'd like to add a little about the man at the top of Pinnacle (well, it was a good pun once). Goulden was an ex-provincial journalist who bought W.H.Allen in 1943 when the firm was all but extinct thanks to the war. He revitalised the company, based at 43 Essex Street, London WC2, especially in the late 1940's when he began publishing the best-selling "Claudia" books by Rose Franken in 1948, and the Burroughs reprints in 1949. Around 1951 he sold the now successful company to American publishers Doubleday & Co., of Garden City, New York, but remained in charge himself, and bought the company back seven years later. He controlled the company until 1970 when it was sold to the American Walter

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Reade Organisation; almost immediately it was re-sold to the British theatrical group Howard & Wyndham. Throughout all these changes, Mark Goulden remained in editorial control, and would do until his retirement at the age of 80, in 1976. He died in May 1980.

The sale to Doubleday may explain the change in size with number 20 on Francis' list, and why the printers were specifically naming W.H. Allen rather than Mark Goulden as publisher.

Attached somewhere is my own entry in the Mark Goulden/Pinnacle checklist, cobbled together with grateful acknowledgement to Richard Williams.

Difficult to believe but true dept.

Er...I will be getting around to that paperback price guide soon. What with work, moving house, and sundry other feeble excuses the project was popped into a box with all the other items labelled "must do urgently" and promptly lost from sight. Still, if all goes to plan, the guide will expand and update many of the lists that have appeared over the years in various magazines, plus a lot of new ones and with a bit of skillful editing from Mr. Flanagan we should start to see adverts appearing shortly: "Coming this Decade..." (So's the Borgo books, honest)

Ron Turner revisited

The mystery artist who did "Rick Random & the Mystery of the Milky Way" was probably Terry Patrick, rather than Ray Theobald, who has no known comic strips to his credit. Patrick on the other hand, was a long-time contributor to comics, starting in the early 1950's alongside the famous Ron Embleton - they worked together in the 'studio' at Terry's father's house in Ilford. Terry went on to draw scores of strips for D.C. Thomson, but has now unfortunately has had to give up work. Isn't it about time some forward looking British publisher produced an Encyclopedia of British Comics? Hint, hint.

The Holland Prolific Author-Ometer

I promised a couple of months back that I'd list my own nominations for the most prolific writers in the UK. There has always been something fascinating about writers who can turn out novel after novel, story after story, seemingly without the problem of ever suffering "writer's block", and in many cases without ever being accused of hack work. Arguments about any author's output will probably rage forever as new information is always coming to light, so the following should really be considered as a bit of fun-with-figures.

BRITAIN'S MOST PROLIFIC WRITERS

The list is based on the number of separate books and booklets that have been published, whether they are novels, collections, books of verse, and non-fiction. The books are the basis of a points system (key below) whereby novels, collections, non-fiction and plays have been given 2 points, and collaborative work, revised work and books edited by the author have been given 1 point. Books of verse are generally shorter and I eventually plumped for 1 point only,

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and "pamphlets" is a questionable category for short stories, essays, speeches and other odds and sods that have appeared; they also get 1 point.

I've not taken magazine stories into consideration, although serials and full-length novels may have appeared. But the biggest limitation is the information available to me. I have taken information from what sources are available to me in Chelmsford. Now, in their wisdom, Chelmsford Library and the Essex County Library do not have copies of the "20th Century Writers" series covering Crime, Western and Science Fiction, so I've had to rely on my own estimates. I have used the Romance and Children's writers volumes and have found them fairly accurate (with the odd exception). I've also used the British Museum Catalogue for a few authors not found elsewhere, but they never received all the books themselves, and their cross-referencing leaves a lot to be desired, so I'm also limited to the publishers and series' checklists I have in some cases. This is particularly true of the prolific writers of boys' and girls' fiction for Amalgamated Press, where I have lists for quite a few boys' series, but none of the girls (where the same authors were often as prolific). D.C.Thomson's thousands of anonymous books is another area of frustration.

But even with these limitations I think the information makes interesting reading. So, here are my estimates, full of holes, of questionable accuracy, open to arguement and debate, and in some cases completely out of date!

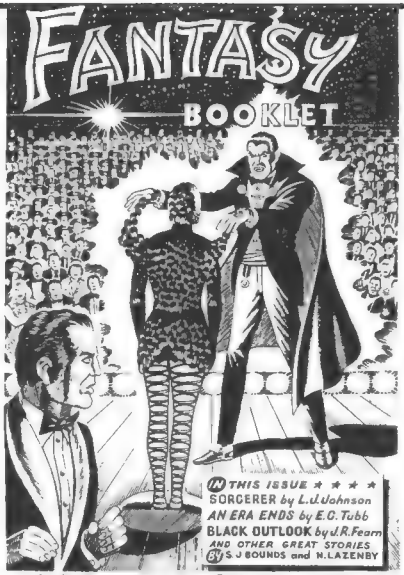
KEY

1 Novels; 2 Novels in collaboration; 3 Collections; 4 Pamphlets/Stories; 5 Edited; 6 Non-Fiction; 7 Non-Fiction in collaboration; 8 Revised books; 9 Plays; 10 Verse

1 2 3 4 5 6 7 8 9 10 Points

Lauran B. Paine 888 - - - - 30 - - - - 1836

Lauran Bosworth Paine (b.1916). American author who started writing for the pulps in 1945, losing count of the amount of stories



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he supplied. Since then has written westerns, romances and mysteries directly for the British book market, which he continues to do so. His books have appeared under 84 pen-names, mostly from Robert Hale. Total output is probably in the 55-65m region.

Kathleen Lindsay 904 - - - - - - - - - 1808

Kathleen Lindsay (Mrs. Mary Faulkner, 1903-73). South African authoress credited with the most novels by the Guiness Book of Records under her own name and 8 pen-names, although only two (Margaret Cameron and Mary Richmond) are widely reported. She wrote a great many romance and crime novels for the UK, although there were many others for America and South Africa. Total output possibly around 45-55m.

Enid Blyton 391 - 145 1 49 224 - - 12 7 1601

Enid Mary Blyton (1897-1968). These figures are a guesstimate based on the "20th Century Children's Writers" listing which includes painting books and a number of other suspect titles. A lot of Enid Blyton's books were short, highly illustrated tales, and it would be almost impossible to estimate her true wordage.

Charles Hamilton 150+ - 423+ - 12 1 - - - - 1160+

Charles Harold St John Hamilton (1876-1961). Better known as the creator of Greyfriars School and Billy Bunter under the name Frank Richards, although his other famous pen-names Martin Clifford (St. Jim's) and Owen Conquest (Rookwood) were also highly prolific. I've counted *Magnet* and *Gem* as magazines, although many of these stories were short novels. The *Schoolboys Own Library*, however, can be counted as collections of his work, as can the Howard Baker reprints, which helps to balance things a little. "Men Behind Boys Fiction" gives an estimate of 5,000 stories, with over 3,000 of them reprinted. Total output was somewhere around 75m words, probably the record for a British writer.

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John Creasey (528 1 - - - 4 - - 2 - 1069) (1127)

John Creasey (1908-73). Credited in the Guinness Book of Records with 564 books under a total of 28 pen-names, although only 26 pen-names are widely known. The above figures are for books that I know, and there would appear to be others unknown to me. If the Guinness figure is correct, I revise the points to 1127. Guinness estimate of total output was 40m.

Ursula Bloom (331 - 2 4 1 61 - - 4 - 801) (1112)

Ursula (Harvey) Bloom (1893-1984). Guiness Book of Records has 560 books published by 1976; the above breakdown of 400 comes from "20th Century Romance Authors", so I will guestimate (again) at 1112 points.

Barbara Cartland (345 - - - 3 47 2 5 2 1 804) (1063)

Barbara Hamilton Cartland. The above figures come from "20th Century Romance

Writers" (3rd) which is a few years out of date, so the numbers have changed all round. Mary Cadogan (in *Million*, No.3) gave a total figure of 537 books, which I'll guesstimate at 1063 points.

Charles H. Snow 467 - - - - - - - - - 934

Charles Horace Snow (1877-1967). American writer, born in California. Claimed in his time to have written more novels for the UK market than any other writer, under his own name and numerous pen-names.

Donald Rowland 400+ - - - - - - - - - 800+

Donald Sydney Rowland (b.1928). Writer of westerns, war novels, science fiction and romances, mostly for Robert Hale. He has used around 70 pen-names (Rowlands own estimate, of which I know only 57), and averaged 16 books a year for many years.

James Moffatt 275+ - - - - - - - - - 550+

James Moffatt (b.1922). Canadian born writer, whose output was given as 250 novels under 47 pen-names in December 1971. To this figure I've added the novels I know of since 1971, notably the "Skinhead" series as Richard Allen in the mid-seventies.

Emily K. Walker 270+ - - - - - - - - - 540+

Emily Kathleen Walker (b.1913). "has published over 270 novels" according to "The Writers Directory", which lists 9 pen-names. She has actually used at least 15 pen-names that I know of.

L.T. Meade 243 3 19 - - 1 - - - - 532

Lillie Thomas Meade (Elizabeth Thomasina Meade Smith, 1854-1914). Wrote a great many romance and girls' stories mostly published between 1875 and 1917, also short stories for *The Strand* and others.

Effie Albanesi 251 - - - - 1 - - - - 504

Effie Adelaide Maria Albanesi (1859-1936). Another writer of romances who also used the pen-name Effie Rowlands.

Henry St J. Cooper 247 - - - - 5 - - - - 504

Charles Henry St. John Cooper (1869-1926). Estimate taken from "20th Century Romance Writers", although this is not wholly accurate. John Creasey ghosted 6 novels under this name, which publishers Stanley Paul continued to use after Cooper's death. "Men Behind Boys Fiction" notes around 400 serials written by Cooper, and Bill Lofts tells me that he was sometimes writing three 50,000 word novels a week: "I just don't know how he did it in the days of longhand," says Bill, and I have to agree.

Dorothy Ansle 224 - 1 - - 2 - - 1 - 456

Dorothy Phoebe Ansle. Scores of romances under her own name and pen-names.

Irene Swatridge 207 42 - - - - - - - - 456

Irene Maude Mossop Swatridge. More romances, some with husband Charles John Swatridge.

John Glasby 200+ - 21 - - - ?+ ?+ - - 442+

John Stephen Glasby (b.1928). Another guesstimate. Glasby wrote for Badger Books in the 1950's and 1960's, and claimed to have written most of their World War series (162 books) as well as a great deal of their science fiction, mystery, romance and western output. The 21 collections listed are issues of *Supernatural Stories* and *Out of This World* which were written completely by Glasby, who has also written non-fiction books on chemistry and astronomy.

W. Murdoch Duncan 220 - - - - - - - - - 440

William Murdoch Duncan (1909-75). This is a tot-up of novels listed in Hubin's "Crime Fiction" under his own name and 6 pen-names.

Gladwell Richardson 209 - 1 - - 2 - - - - 424

Gladwell Grady Richardson (1903-80). American writer, born in Texas. Started writing for the pulps in 1929 and eventually writing 1,000 stories and articles. He was helped by his wife who typed and edited manuscripts whilst Richardson concentrated on plots.

May Wynne 206 - - - - 5 - - - - 422

May Wynne (Mabel Winifred Knowles, 1875-1949). Mostly juvenile's and girls' stories.

Albert King 209+ - - - - - - - - - 418+

Albert King (b.1924). Nicholl's "Encyclopedia of Science Fiction" gives "author of about 120 westerns, 44 thrillers and 29 romances in addition to his two-years' production of 16 sf titles." And this was in 1979.

Richard Goyne 199 - 2 - - - - - - - 402

Richard Goyne (1902-57). The book figure is mostly made up of crime novels as Goyne and John Courage, and romances as Paul Renin. This doesn't take into account the countless women's stories for *Red Letter* and the like (he used an estimated 20 female pen-names, as well as publishing anonymously). Goyne claimed to have written half of the *Dixon Hawke Library* which had over 570 issues, all published anonymously.

Annie S. Swan 138 - 49 - ?+ 12 - - - 1 399+

Annie S. Swan (d.1943). Book figure from "20th Century Romance Writers". There was an Annie S. Swan Annual published from 1924, although I'm uncertain if she would have edited it herself, hence the "?" for column 5.

William LeQueux 156 - 34 - - - - - - - 380

William Tufnell Le Queux (1864-1927). Another tot-up from Hubin.

Edgar Wallace 97 7 55 - - 24 - 4 6 3 378

Richard Horatio Edgar Wallace (1875-1932). Well, I get 183 books, but I'm sure my breakdown of titles will need revising. Short stories are still being discovered.

John Russell Fearn 18O 7 1 6 - - - - - - 375

John Francis Russell Fearn (1908-1960). I've counted the *Toronto Star* novels as separate publications, but I'm sure Phil Harbottle will be able to do a better breakdown. There were also a couple of hundred short stories.

W. Murray Graydon 183 - 1 - - 1 - - - - 370

William Murray Graydon (1864-1946). Born in the USA, but moved to the UK. The book total mostly comprises complete issues of the *Sexton Blake Library* and *Boys Friend Library*, and doesn't take into account thousands of short stories.

Charles Garvice 170 - 6 - 1 1 - - 1 1 358

Charles Garvice (1833-1920). Another breakdown from "20th Century Romance Writers".

Percy Westerman 176 - - - - - - - - - 352

Percy Westerman (1876-1959). Boys adventure story writer.

Sydney Horler 147 - 11 - - 9 - - 6 - 346

Sydney Horler (1888-1954). Mostly crime novels, but also wrote hundreds of stories.

Eleanor Hibbert 163 - - - - 8 - - - - 342

Eleanor Alice Hibber (b.1906). Better known as Jean Plaidy and Victoria Holt.

Maysie Grieg 170 - - - - - - - - - 340

Maysie Grieg (Jennifer Grieg-Smith, 1902-71). Australian writer who wrote romances for both the UK and American market.

Terry Harknett 167 - - - - 3 - - - - 340

Terry Harknett (b.1936). Prolific western writer, especially as George G. Gilman in the 1970's and 1980's. This figure from a list Terry supplied me a few years ago, so there are probably more.

Edwy Searles Brooks 169 - - - - - - - - - 338

Edwy Searles Brooks (1888-1965). Another author, like Charles Hamilton, whose biggest output was for boys' magazines, notably the *Nelson Lee Library* which had over 900 stories by Brooks, an estimated 18m words. Add to this plenty of 28,000 word Sexton Blake stories, and adult crime novels as Berkeley Gray and Victor Gunn; Steinbrunner and Penzler's "Encyclopedia of Mystery and Detection" gives an estimate

of 36m words as a lifetimes output.

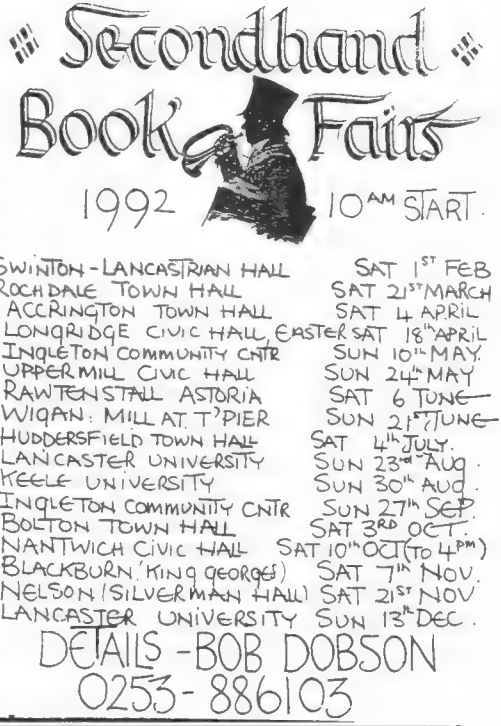
Lionel Fanthorpe 120 1 48 - - 5 7 1 - - 335

Robert Lionel Fanthorpe (b.1920). Most of the books were from Badger. 8.5m.

I'll leave it at the top 35 authors, but just to put the whole thing into perspective here are a few other authors and how they scored on the Holland Prolific Author-ometer:

Stephen (Hank Janson) Frances (334), Denise Robins, the romance novelist (331), W.E. (Biggles) Johns (327), H.G. Wells (317), E.P. Oppenheim (304), Ken Bulmer (296), Ruby Ayres, another prolific romanticist (294), Nat Gould (274+), John Jennison (268), Agatha Christie (254), J.T. Edson (247), Arthur Conan Doyle (242), Ted Tubb (219), Michael Moorcock (187), Robert Graves (182), James Hadley Chase (180), John Brunner (163), Peter Cheyney (147), Graham Green (131), and finally, Harry (Eagle Has Landed) Patterson (100).

Me? I only score a measly 25 - so I'd better get on with something else fast!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CAPTAIN FUTURE

-IN EUROPE-

by Philippe Rey

1. The Captain Future Animated Series

"After starring in nineteen novels and seven novelets, Curt Newton and his faithful trio of comrades - Simon Wright, the Brain; Otho, the Android; and Grag, the robot - are taking off on an indefinite leave of absence, doubtless for some star far from their secret fortress upon the Moon."

The Editor of Startling Stories

Indeed, the Futuremen never came back in the pages of this magazine. Fans had to wait for three decades until Captain Future was ready for a come back. After all this time, the tall red-headed planeteer had returned, and this time his adventures would be seen on the small screen.

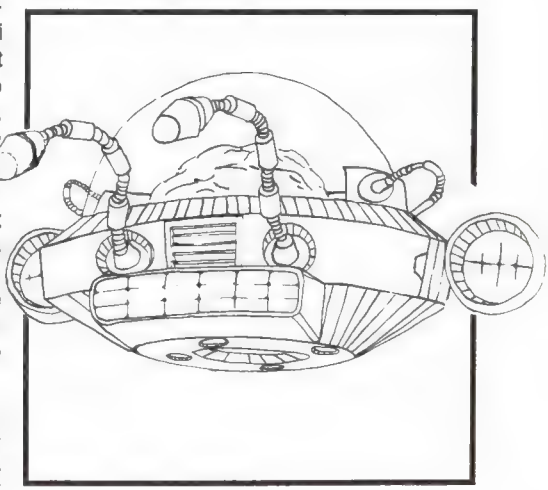
On January 14th 1981, the French television channel TF1 began to broadcast the Captain Future animated TV serial, produced by the Japanese company Toei Animation in 1979. It was not the first animated film made in Japan presented to the young French public, but it, however, caught its attention. The theme-lyrics are still well remembered by Future's admirer. The Captain Future series was based on the novels by Edmond Hamilton, as it showed in the beginning credits. This was the guarantee for pure space opera stories. It differed from usual Japanese science fiction cartoons, which included the hits Grendizer and Captain Harlock the Space Pirate.

The series consisted of 52 episodes with an average 25 minutes running-time. Four consecutive episodes recounted one of the Captain Future's adventure and at the beginning of the second, third and fourth episode, a quick summary of the plot was given to refresh memory.

At the rate of one episode per week, the series covered thirteen novels within a year time. Below is the list of the stories (in their chronological order of publication in the Captain Future magazine) that were adapted.

THE CAPTAIN FUTURE STORIES

1. Captain Future and the Space Emperor
2. Calling Captain Future
3. Captain Future's Challenge
4. The Triumph of Captain Future
5. Captain Future and the Seven Space Stones
6. The Magician of Mars
7. The Lost World of Time
8. Quest Beyond the Stars
9. The Comet Kings
10. Planets in Peril
11. The Face of the Deep
12. The Star of Dread
13. Magic Moon



The entire series was also broadcasted in West-Germany a year later.

Every story-plot of the animated series follow Hamilton's lines quite closely. The characters, as depicted by the Japanese, are quite true to the description Hamilton gave of them. Most notable are Grag and Otho constant bickerings, Simon's cold and distant approach to human feelings and Joan's passion for Curtis. A few graphic changes were made to accomodate to present-day vision of science fiction. I give below some examples of changes to be found in the animated series

1. Simon Wright's cubic container is changed into a flying-saucer shaped container. The Brain's method of locomotion appearing in Star Trail to Glory and giving Simon the possibility to move about on magnetic beams is used from the beginning of the animated series.

2. Also appearing from the beginning are Eek, Oog and Johnny Kirk. It seems normal to present Captain Future's team and friends alltogether. Furthermore, it gives a true feeling of unity throughout the series.

3. Captain Future's renowned tear-drop shaped space ship is quite different. It looks like weights an athlete lifts. The Comet also carries in its flank a little space craft (called the Cosmolem), quite handy for sharp maneuvres. Captain Future's emblem ring is transformed into a wristlet.

4. Halk Anders never appears, and North Bonnel is replaced by a weakish looking, blond secretary. Blond is also Joan Randall's hair color, adapting Captain Future's sweetheart look to modern standards of sex appeal.

5. Outlaws of the Moon having unfortunately been skipped in this Japanese adaptation, president Carthew does not die, and so remains president throughout the series.

6. Names of planets except Earth have been changed, for it would not seem appropriate to confine Captain future to the now too well known Solar System.

7. Death as a terminal penalty for the villain is mostly avoided. The Space Emperor is not killed by Grag, for example. Criminals, when captured, are sent to the Solar System jail Cerberus.

I believe that most of these adaptations would have been made by Hamilton himself, had he lived to supervise the Japanese work. Exactly as Simon Wright's method of locomotion was welcome by the readers in 1941, the creation of the Cosmolem, which allows Captain Future to be even more efficient, is a normal step in the up-dating of the series. Most of the appearance of this little ship are the adaptations of the scenes when Future flies in a borrowed ship (as is the case in the Space Emperor novel when he searches for Kenneth Lester in the Fire Sea).

After such a movie as Star Wars, those changes seemed more than natural. Moreover, they give a sense of continunity

throughout the series.

The Japanese based the series on Hamilton's plots with fidelity. However, a few departures from the story lines of the novels can be signalized.

The Space Emperor has his Headquarters on a small satellite, which is in orbit's around Jupiter. It is from this space-base that he launches his attack, much to the likeness of the Rebels attacking the Death Star in Georges Lucas's Star Wars.

Captain Future's most powerful enemy Ul Quorn is eventually captured by Captain Future. There is no fiery solar death for the mixed breed magician.

There are other changes of this kind. To give a complete list of them would be too long and would add up to summarize every episode. The changes made in the story lines do not modify the plot but adapt it to other standards of action.

The success of the Captain Future animated series in France is a proof of Edmond Hamilton's skillfulness as a story-teller for whom the sense of wonder is primordial. Nevertheless the Japanese did a great job. The drawings are alive and portray Hamilton's world in an eloquent way. They contrast a lot with the wooden representations on the covers of the magazines and the inside pictures which embellished the novels.

Bringing Captain Future to life with the technique of animation was a great idea. What Hamilton could not render in his novels was the atmosphere created by the background music and the sound-effects. They are wonderful in the series. The background music, either dramatic or cheerful, and with its jazzy twists, reinforces the sound-effects and both contribute to create the right mood for the action. Much to my surprise, the music was different when the series was broadcasted on German television.

The voices are well chosen and fit the characters quite well. The dubbing is of quality. The end-credits give :

Background music : Yuji Oono and Yamamoto. Additional music and credit-song : Jean-Jacques Debout. Lyrics : Jean-Jacques Debout & Roger Dumas. Musical edition : Narcisse X4 and J.-J. Debout Edition. RCA-Record and Narcisse X4 (1981). Directed by Tomoharu Katsumata.

The Captain Future theme song was played during the beginning and end credits. Furthermore it was played once instrumental and once with the lyrics in every episode. Needless to say that this hammering was out of place. It shadowed the genuine background music and badly spoiled the popularity of the series among the more mature audience. The music is bearable as credit-song but the words are childish and stupid. Such words could have been written by that old space dog Sergeant Saturn. I guess it is the economic aspect of merchandizing which pushes the French broadcas-

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ters to inject such songs in almost all the animated series they air. The Captain Future series is unfortunately one among the many contaminated.

I give below a free translation of the lyrics of the theme-song. Even though the beginning credits starts with a good idea : a deep voice introduces Captain Future, the text it reads is filled with errors too important to be ignored. These mistakes are the trade-mark of neglecting producers only interested in selling their product. After the voice has stopped to read, the song begins.

Voice :In the deepest part of the universe, Many, many light-years away from Earth; Watches, he whom the Interstellar Government calls, When unable to find a solution to its problems, When there is no hope left...

Singer :Captain Future you are not...

Voice :The Captain Future.

Singer :From our galaxy but from the heart of the night.

Choir :Captain Future.

Singer :As far as the infinity, you come down here, in order to save all the people.

Captain Future you are not from our Milky Way, but you have flown across it.

Choir :Captain Future.

Singer :A hundred thousand million years to save with your arm, people from Megara. Captain Future, yes it is you, who one day will save all those from Megara.

Nothing more can be said about this song...

2. The Audio Adventure

Following the appearance of Captain Future on television and in the wave of its success, Narcisse X 4 and RCA Records went on to produce an audio adventure of Captain Future evidently called "Les Aventures du Capitaine Flam". The story was written by Marc Ibelin (whom I know nothing of). The plot has nothing to do with any existing Captain Future's tale but Hamilton's story-telling art is present in this audio adventure.

Once more, Captain Future must rid the universe of a deadly menace. A mad scientist from a dimension of antimatter wants to fuse both his and our universe. The consequence would be total anihilation of the Creation.

The record was released in 1981 by RCA-France. It is labelled PL 37475, reference RC 250.

The story is a good one. Marc Ibelin has tried to be as close to Hamilton's style as possible. The story is paced ans action packed. From beginning to end, the Future-men are put to the test. Of course they win, but at the last second.

I am amazed by the quality of this story. This kind of teenagers-aimed products is usually quickly done and neglected. This adventure was written by caring writer.

The pleasure of discovering this story is further enhanced by its audio form. The characters' voices are interpreted by the

same comedians as in the animated series and the original background music was also used. Fortunately, the theme-song appears only at the beginning and end of the adventure. The sound effects are of lower quality than in the cartoon. It is probable that the sound-engineer had to produce them instead of being able to use the Japanese sound-effects. The running time for side A is 21'00" and 20'16"for side B.

Summary of the story

Margall, the Overlord of the planet Berglaine is suddenly interrupted in his conversation with Si-Rit, the commander of his personnal guard by a chilling voice which echoes insides his mind. The Voice introduces itself as being God and orders Margall to go the the Temple of the Middle where a mysterious Black Stone is carefully kept.

There, the Voice informs Margall of his tasks. Among them, Margall must forbid the access to his planet. This is quickly done and any space ship venturing in the vincinity of Berglaine is destroyed. The Space Government is powerless and calls Captain Future to the rescue.

As soon as the Futuremen receive the message for help, they leave Tycho for far away Berglaine. Joan accompanies them.

Upon arrival, they are attacked by the fleet of Margall and they prefer to take evasive action in order to observe what is going on in the sector of Berglaine. Doing so, Future notices the coming of ships which are bringing in a special ore used to power cyclotrons. Meanwhile, Simon learns from local legends, that Berglaine is at the exact centre of the universe. They all decide to land on the forbidden planet.

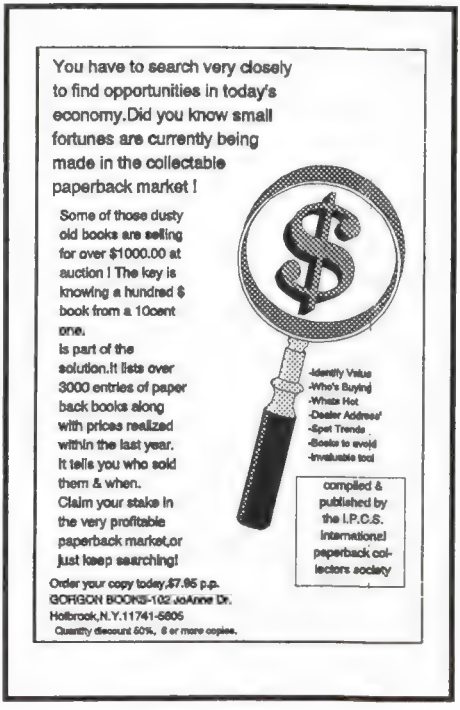
As the Cosmolem can pass undetected by the fleet of Margall, our good Captain thinks of a plan. Grag must lead the Comet in a dangerous fight with Margall's space fleet. Meanwhile, Captain Future, The Brain and the Android will board the Cosmolem. As soon as Grag can destroy an enemy ship, Joan must launch them amidst the wrecks of the ship. The plan is perfectly executed.

Soon after, they fly freely through the Berglaine's sky and land in the woods near the palace of Margall.

Soon after the Futuremen have hidden the Cosmolem, they are caught offguard by the professor Cosine, a good friend of Simon who saw them land. From him they learn that Margall goes to the Temple of the Middle every day with Si-Rit.

In order to come near Margall, Captain Future captures Si-Rit and Otho takes his guise. With this advantage, the three planeteers are able to enter the Temple of the Middle. Their investigations leads them in a room where the mysterious Dark Stone is kept.

Captain Future observes it intensly and start to hear voices inside his mind. The same voice that spoke to Margall make contact with him and tell Captain Future that the stone is a door to another universe. The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scientist from the other dimension are going to use that door to fuse their universe with ours. To prevent Captain Future from stopping them, the Voice summons the guards of the temple.

Made prisoner, the three planeteers hold a council of war and act quickly, by escaping the prison and fleeing on board a ship of Margall's fleet. Thanks to Grag and the Comet they escape their pursuers and contact the Space Government.

A massive attack is planned versus Margall. While the fight is going on in the sky of Berglaine, Captain Future and his Futuremen, invade the Temple of the Middle and desintegrate the Dark Stone, only link with the other universe.

3. The Stickers Collection

Taking also its part in the success of the series, the Italian stickers producer Panini, covered the French, Belgian and Swiss market with a collection of 400 images, retracing 11 out of the 52 episodes of the animated series. The guiding line for the choice of the episodes reproduced is not clear. However, this does not really matter as the images are directly taken from the animated series. I would qualify the collection to be a handy "Captain Future's Photos-Album".

4. The Comic-Book

Merchandizing has its ways, either good or bad. Untalented artists were hired to produce a Captain Future comic book and a Captain Future journal. It turned out to be a poor quality work with drawings rather bad looking compared to the great drawings the Japanese had made for the cartoon. Both magazines were published by Dynamisme Presse Edition, S.A.R.L. D.P.E., Paris.

The journal was titled "Capitaine Flam" and contained a variety of unworthy different stories and articles. Compared to the quality of the record, these comic-books were neglected and badly produced.

The comic book was titled "Spécial Capitaine Flam" and was only made of Captain Future's invented adventures which have neither a good plot nor Hamilton's trade mark. They have nothing of Hamilton's creativity and enthusiasm.

5. Captain Future on Video

Carrere Video Distribution and IDDH-Narcisse X 4 have released one video tape containing four episodes of the animated Captain Future series. The episodes are :

The Space Emperor #1, 2, 4.

Captain Future's Challenge #1.

It is a strange choice to include only the first episode of CF's Challenge because it implies that it would continue in another tape. And there is no second tape.

6. A Conclusion

The Futuremen were already entering the Comet. Curt turned at the door, waving his arm. "See you in space sometime !" he called. "We're sure to be seein' you if

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there's trouble afoot !" called back Ezra Gurney. Joan said nothing. But as the Comet lifted skyward with a roar and flash of rocket-fire, her eyes clung to it. The fading, shining trail amid the stars seemed to blur as her eyes filled. She felt Ezra's hand patting her shoulder, and the old Marshall's drawling voice was understanding. "He's got to go, Joan - he's got a job to do." drawled the old veteran. "But we'll be seein' him again, like he said. Sooner or later, we'll be needin' him again - he'll come." "Yes, I know that," she said, her voive a little unsteady. It was the truth, she knew. The future of the System, of an expanding, space-pioneering race, bulked big with threatening dangers. When those dangers came, the great signal light on Earth's northern pole would flare its summons again to the wizard of science and his comrades, caling Captain Future. And then - and always - Captain Future would answer that call.

7. Call for Information

I am looking for information on Captain Future. I know Captain Future was very popular both in Sweden and Japan. In each country, fans created a club and issued a newsletter. I would like to learn more about those fan-clubs. Furthermore, I would like anyone interested in Captain Future to write to Philippe Rey at 47 Chemin des Falquets, CH-1223 Geneva. I will answer every letter. Many Thanks.

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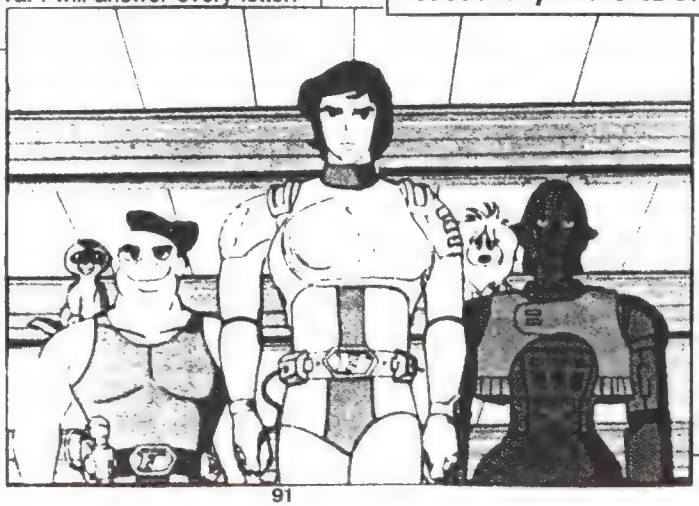


ENTERTAINING COMICS

They Shocked a Nation

It was 1950, the era of the post war baby boom, when EC Comics burst onto American newsstands with their confrontational brand of crime and horror. Bill Gaines was the daring and innovative publisher who gathered together this new band of comic voyagers at 225 Lafeyette Street. Suddenly Green Lantern, Blue Beetle and even Captain Marvel appeared hackneyed compared to the "EC" newcomers. Titles like "Shock Suspense Stories", "The Vault of Horror", "Tales From The Crypt", "The Haunt of Fear" echoed the earlier pulp magazines and cine horror flics, but in a medium and in a style so fresh and startingly macabre. By 1955 the comics had disappeared, not because of any fall off in demand, but due to the prevailing US prediliction of preventing anything or anyone that appeared to threaten the prevailing social order.

The moral welfare of a nation's children was being threatened, by several coloured sheets of paper scrawled on jointly by such now feted artisans as Ray Bradbury, Al Williamson, Jack Davis and other subversives. The writing was on the wall, even before Senator McCarthy began his "Reds under the beds" purge of 1952. By 1954 the Congressional investigating committee, began to carve out the heart of the comics business with the implementation of the "self regulating comics code". Comics were for kids, and in reality the contents from then on were strictly censored. The Comics Code allowed the DC's and Marvel's to bring to a new generation the comfort of the Code symbol.

So the nation was saved and my contemporaries had no disconcerting knowledge of this previous era of mind twisting horrors. Some of the material it must be admitted was in today's parlance OTT, certainly for the time with dismemberment of corpses and severed heads spattering pages in glorious technicIor. This apart stories were often whimsical and designed to confront the reader with the unknown, rather than to seriously frighten.

EC writing was primarily down to Gaines and Albert Feldstein, who had absorbed the best of classic horror from the likes of Poe and Lovecraft et al, whilst spinning in influences from the best of the then pulp themes by the writers like Ray Bradbury.

Terror and mystery lurked in each EC title as the four stories within unfolded to finally reveal the twist in the tail. The stories, were not those of the adventurous "superhero", but of the mysterious and murky depths of the human (and not so human) soul. As the titles increased in number, the themes may have become familiar but the stories and artwork increasingly gripped the reader to hang on to the rollercoaster for the surprise climax.

Towards the end EC made dramatic attempts to avoid the inevitable. From appeals to sanity, to McCarthyite propaganda of blaming the commies for the threat to civil liberties. In the 90s we still have one continuing EC sibling, MAD magazine born in 1952.

EC Comics are dead, long live EC!

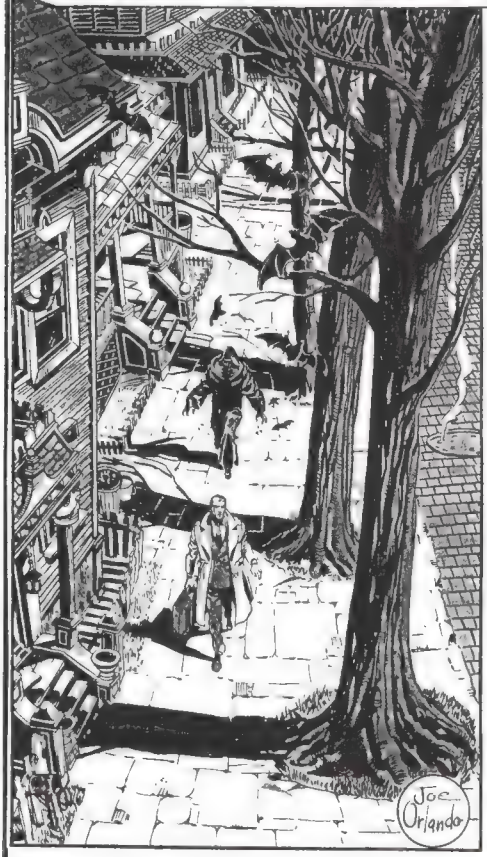
Take a look at "The EC Horror Library of the 1950s" published by Nostalgia Press (USA) in 1971. Fantastic artwork from the best of EC, and the source for most of the above.

"The International Book of Comics" by Denis Gifford, published by Hamlyn & WH Smith has recently been available at a discounted price and has a good piece on Horror Comics and EC.

THE VAULT OF HORROR!

HEH, HEH! LOOKS LIKE *SUPERNATURAL* IS THE ORDER OF THE DAY, EH, FIENDS? C.K. TOLD YOU A *WEREWOLF* STORY, SO I'LL TELL YOU ONE ABOUT *VAMPIRES!* WELCOME TO THE *VAULT OF HORROR!* THIS IS YOUR *VAULT-KEEPER* SHRIEKING! I CALL THIS BLOOD-CURDLING TALE FROM MY BLOODY COLLECTION

MIDNIGHT MESS!



THE CLOCK IN THE STEEPLE OF THE VILLAGE HALL CHIMED FIVE AS HAROLD MADISON MOVED ACROSS THE SQUARE FROM THE RAILROAD STATION. IN THE DISTANCE, THE TRAIN WHISTLED OFF INTO THE GATHERING TWILIGHT. HAROLD GAZED UP AT THE CLOCK TOWER STILL ECHOING THE LAST CHIME, LOOKED AROUND AT THE QUAINT BUILDINGS LINING THE SQUARE, AND CHUCKLED...

READER'S LETTERS

I am an avid collector of HM Brock illustrated books, magazines and comics and original artwork. Brock did many covers for Daily Mail 6d and Newnes 6d paperbacks from the early part of this century as well as Boys annuals and much more. Any help from readers would be appreciated.

Lester N Corral, 8 Greenleas Ave, Emmer Green, Reading, RG4 8TA

(We are looking forward to a little something from Lester on the artist soon)

I refer to your notes concerning the publication of a price guide on British paperbacks and I say please, please, please. I'll now have Hancer & Warren which hopefully will complement and fill in some gaps, but a British Guide would be marvelous. I don't go a lot on the guides as such. I think a comprehensive listing with a rarity rating would be better, as value is a strange beast Ie. it is no good saying a book is worth £5 because it is rare if there is no one who wants it.

I also can't understand why with a print run of just 1000 you've got any to spare. Thank you for #5 - good stuff.

Mr S Marsh-Devine, Calne, Wilts

Well for the first a British Price Guide is now in the pipeline, but due to the huge task will be a year in the making! Steve's Holland and Chibnall are to help in the task.

The second point of PPCC's only selling 1000 is one I'd like to improve on. When & where the mag gets exposure it sells. It sells even in newsagents, but to do this would be a very expensive operation. Where shops stock it it sells. Recently Bilbo Baggins, Engands largest, second hand bookshop) in Rochester have started to stock PPCC and sold out on Issue 4. I need more bookshops to do this. Meanwhile PPCC picks up new mail order customers.

Thanks for the latest PPCC. As I've come to expect it's chock full of fascinating information. These days I seldom get the opportunity for a concentrated read, but I usually have several books scattered about me as I'm writing and when I feel I need a pause I soon tuck into whatever's to hand, and PPCC's ideal for that.

I'm now getting well stuck into the **Supernatural Index**, the index to weird fiction anthologies. The list extends at present to 1712 titles, and I'm sure it'll grow by a few more as the book gets nearer fruition. The earliest book it indexies was in 1813, so it covers 180 years of anthologies. Mind you 40% of them have been published in the last 12 years - so much for publishers' claims that there's no market for short story

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Mike Ashley, Chatham, Kent

Much enjoyed pretty much everything in PPCC5 and I'm delighted to be part of the magazine.

It seems some controversy has grown out of my "Warriors of Ancient Worlds" and after due investigation I fully concede that Steve Holland and David Ashford are correct in assigning the artwork for "Wrath of the Gods" to Ron Embleton and not Don Lawrence. I thank them for pointing out this error. It's only through this kind of informed scrutiny that progress is made. My only excuse is that the information was obtained from Denis Gifford's "Encyclopaedia of Comic Characters" (Longman's Press), which I guess shows the hazards of relying too heavily on secondary sources.

Andrew Darlington, Ossett, West Yorks.

Thanks for the wonderful articles, and we all make mistakes, otherwise nothing would be published. Readers see this positively and eventually we get to the truth! Whilst on this theme read on

A few corrections to the Ron Turner query answers in PPCC5. There were never two SPACE ACE tales in one comic and the title of the unpublished NICK HAZARD story was PLANET OF DOOM not Dread. Turner did supply more than the first panel of the uncompleted RICK RANDOM and he was not regularly involved with PRACTICAL MECHANICS covers at this time. Old records show that Terry Patrick (artist on Space Ace before Turner), was brought in to complete the story and not Ray Theobald.

John Lawrence, 39 Carterways, Dunstable, Beds, LU5 4RB

Apart from this, the answers were pretty accurate!

I enclose a copy of a page from a new Commando ("Kill the Fuhrer"); McLoughlin art, showing the man himself (seated behind the table) - SS Officer with the 7 o'clock shadow standing before him is no other than my good self. My rough notes for the new edition of the McLoughlin Book are now up to 323 pages...

What a lot to read in the new PPCC!

Francis Hertzberg, Quarry Bank, 48 Shalmarsh Rd, Higher Bebbington, Wirral, Cheshire

Francis also sent in a piece on McLoughlin roughs, to be in PPCC7. I hope the last remark is meant as a complement!

In reply to Mr P Norman's letter. Futuropolis have issued a very fine catalogue of the "Serie Noir" books. See the illustration below.

B. Hughes, Surbiton

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GOOD LUCK, ANTON!
IF I'M SUCCESSFUL PERHAPS THE SLAUGHTER WILL END.
ANTON'S FRIENDS WERE IN ON THE PLOT.

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A few thoughts on the "controversy" that seems to be developing about the pricing of certain "rare" paperbacks and comics. The reason that many comics and books have become rare today is due in a large part - in my opinion - to the selfish attitudes of many collectors. They have maintained a conspiracy of silence about the very existence of certain items, in order to aquire them for themselves at rock bottom prices. Many lists and price guides that have been published have been given deliberately low prices to assist the compilers in obtaining copies cheaply. These so-called collectors had no interest in helping other enthusiasts to discover gems by their favourite authors and artists. Instead they have maintained a cosy exclusive club amongst themselves. Now that magazines like Paperback, Pulp & Comic Collector and Book And Magazine Collector are publishing articles that are identifying the works that they have been keeping secret, they are squawking and whingeing about it. They have only themselves to blame.

If information about pseudonyms, authors and artists, and the collectibility of these publications had been freely circulated circulated years ago, the books might not be so rare. Go into any secondhand shop and ask about vintage 50s paperbacks and apart from the specialists, you will be met by blank looks and shrugs. *(editor- recently a shop told me they threw them all away, and a year ago I found several very early green Penguins on a local tip!)*

Countless copies of these books will have been thrown away and junked because, when offered to dealers and shops, they would refuse to take them, unaware that there was any demand for them. In a way I welcome the advent of high prices because it means that previously disinterested and ignorant dealers will actively seek to acquire these vintage titles and offer them for resale. Of course we now have the phenomena of dealers asking £6 for Badger books that are'nt worth tuppence.

I make a point of explaining to dealers the difference between, say, a 1950 Scion paperback and an (undated) 1960s Badger. I explain about housenames, and explain why I would cheerfully pay £9 for a 1950 "Gill Hunt" paperback by EC Tubb (Planetfall) but I refuse to pay more than £3 for another Gill Hunt title (because it is crap).

In time the market will settle down, and I believe this can only come about by the fullest publicity and information about authors, artists, pseudonyms, what is good, what is bad. I have always shared my information and knowledge about authors and artists. I have always paid premium prices for my favourites, and will continue to do so, when they are offered to me. I make no apology for having published my article on Ron Turner's Tit Bits Comics, and if copies come on the market at £20, all the better. **At least they are coming onto the market, instead of being thrown away**, and as they continue to come to light the price may actually fall and settle down.

Phil Harbottle, 32 Tynedale Ave, Wallsend, Tyne & Wear

Nothing if not controversial, but many good points are here. Desirability of a book is in the eye of the beholder, and Badger Books are highly collectable, £6 being a very reasonable price for a fine copy. Literary merit is a very different beast and I'm sure Lionel Fanthorpe who wrote many, would readily admit his rapid writing techniques did not always lead to Booker quality material (whatever that means!). On the other hand Phil has been happy to pay over £6 for the Tubb titles hiding amongst pseudonyms in the SF, Western and Foreign Legion titles. At the end of the day, with new paperbacks at anything up to £5, vintage material cannot, if in nice condition, fall too far behind. And as a wider audience learns to appreciate the fantastic art of yesteryear and the long history of many writing careers, prices can only appreciate.

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Andy Darlington, 44 Spa Croft Rd, Teall Street, Ossett, West Yorkshire, WF5 0HE. Tel 0924-275814

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BAP & PBC REPORT ON THE FIRST MEETING

by ROLAND GIGG

Sunday, 5th July. Weather wet and cloudy. Fourteen members and about the same number of visitors descended on the Ashby Court Hotel for the very first meeting of the "British Association of Paperback & Pulp Collectors".

The day's activities began at about 11am and by the close at 4pm the general consensus was that the day had been an overwhelming success and that from hereon the BAP & PBC was an integral part of the British scene!

We had commandeered two thirds of the restaurant area for our activities and by 1pm the meeting was in full flow. Ankle deep in paperbacks and with heads thrust into book filled cardboard boxes we sealed our deals. Bemused diners looked on in disbelief!

A feature of the day was an auction of 100 (generally vintage) paperback lots plus a further 11 lots of "Accumulations", "mixtures" and quantities of books. This proved to be a popular and entertaining interlude to the proceedings.

"The Art of Spanking", Mr Lines had gingerly held aloft, and it provoked schoolboy titters and comments from our "adult" assembly. It was only after quite a bit of "gavel waving" on my behalf that order was restored. Despite the disparaging and patronising tones that had been provoked, there was a flurry of bidding. Not a few faces were disappointed when the lot was eventually "knocked down" to my right hand man, Mr Scarborough (who assures me he has aquired it for "research reasons"). Many lots went for £2 or less (33 lots in all). The accumulations proved further good buys. One lot of 20 paperbacks realising just £2! Other bargains Griff's "Trading With Bodies" (Modern Fiction) £7.00. 8 American sleaze items mainly vg+/fine £2.50. "Teenage Vice", Courtney Riley Cooper (Pyramid G252) £6.00, "Brighton Rock" (fine) Graham Greene (Bantam 315) £4, "The Beat Boys" Clellon Holmes (Ace, UK, H262) £8.50.

I was personally delighted to pick up (for the reserve price of £^.00) a pair of Dell's "Fools Die On Friday", AA Fair, in vg condition, one the "hot" withdrawn cover and the less provocative reissue! Interesting items featuring very nice cover art. Lot 69 "The Burglar", David Goodis realised the highest bid of the day, a bargain at £13.50.

The day threw up its fair share of "finds", with several scarce items surfacing from suitcases and cardboard boxes. Steve Chibnall wasn't too displeased to pay £1.50 for a Paul Renin (Archer) Heade cover, one missing from his collection. I was particularly pleased to find another Renin, "The Sin And The Shame" (Beacon., Leicester, England) with an unusual hand coloured photo type cover. This was about £2, "Do you want to swop, Steve?"

I believe everybody present made at least one good find, and great deal of swopping of books was going on.

A special mention for two couples who, I believe, had travelled the furthest to support us, Maurice and Linda Flanagan from deepest Wiltshire and author/book collector/dealer Guy N Smith and wife Jean from the Black Hills. Thanks also from the States, from Keith Dilbone, Tom Lesser (who phoned specially), Gary Lovisi and Tony Scibella from Black Ace Books. Thanks to all you members who couldn't make it but supported us with bids in the auction. Thank you for all present who will be able to say they were at the first ever BAP & PBC meeting. Already we are planning future meetings and the Association Newssheet will hopefully confirm details. From the feedback from the 5th we are on to a winner with some members wanting a meeting every week!

L to R. S Chibnall, M Flanagan, S Scarborough, R Gigg, Jean Smith, Paul Duncan, Guy Smith

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